

This dissertation has been
microfilmed exactly as received

70-2316

JOSEPH, Don Verne, 1926-
COMPOSITIONS FOR BAND AND ORCHESTRA,
BASED ON AMERICAN INDIAN MELODIES.
VOLUME II. SUITE OF AMERICAN INDIAN
SONGS (ORCHESTRA). DISSERTATION FOR
BAND. GERONIMO'S SONG (SMALL
ENSEMBLE). [Original Composition].

The University of Oklahoma, D.Mus.Ed., 1969
Music

University Microfilms, Inc., Ann Arbor, Michigan



DON VERNE JOSEPH 1970

ALL RIGHTS RESERVED

THE UNIVERSITY OF OKLAHOMA
GRADUATE COLLEGE

COMPOSITIONS FOR BAND AND ORCHESTRA, BASED ON
AMERICAN INDIAN MELODIES

A DISSERTATION
SUBMITTED TO THE GRADUATE FACULTY
in partial fulfillment of the requirements for the
degree of
DOCTOR OF MUSIC EDUCATION

BY
DON VERNE JOSEPH
Norman, Oklahoma
1969

COMPOSITIONS FOR BAND AND ORCHESTRA, BASED ON
AMERICAN INDIAN MELODIES

APPROVED BY

Robert R. Smith
Leah Braught
Margaret Harper
Woodrow James
Colbert Barker

DISSERTATION COMMITTEE

ACKNOWLEDGMENTS

Appreciation is extended to Dr. Robert C. Smith, Chairman of my dissertation committee, for his guidance and assistance in my behalf. Special thanks is most deserved by Dr. Eugene A. Braught and Mr. Donn Mills, members of my advisory committee, whose musical organizations performed and recorded the works included in this study. I am also grateful to Dr. Margaret Haynes and Dr. Woodrow James, committee members, and to Dr. Colbert F. Hackler who is a constant source of inspiration.

I also wish to thank Mrs. F. X. Olney who typed the manuscript, and Mrs. John B. Freeman for her editorial assistance.

Finally, I wish to express my sincere appreciation to my wife and children for their encouragement and understanding during this endeavor.

TABLE OF CONTENTS

VOLUME ONE

	Page
ACKNOWLEDGEMENTS	iii
Chapter	
I. INTRODUCTION	1
II. SUITE OF AMERICAN INDIAN SONGS	5
III. DISSERTATION FOR BAND.	20
IV. GERONIMO'S SONG.	26
V. CONCLUSION	30
BIBLIOGRAPHY	32

VOLUME TWO: THE FULL SCORES

COMPOSITIONS FOR BAND AND ORCHESTRA, BASED ON
AMERICAN INDIAN MELODIES

CHAPTER I

INTRODUCTION

The primary purpose of this study is to help broaden the horizons of students of music, and through their performances, create a cultural climate for the appreciation and recognition of the musical contribution of the American Indian.¹ This purpose is achieved through the composition and arranging of program music in the form of teaching materials playable by the established instrumental music groups in secondary schools and colleges. The organizations selected for the use of these materials are the symphony orchestra, the concert band and a representative small ensemble consisting of multiple flutes and percussion.

Preliminary investigation disclosed that a great wealth of Indian music was "discovered" by Alice Fletcher and Frances Densmore in the late nineteenth and early

¹The term Indian, or American Indian, as used in this study refers to those tribes located in the continental United States and, to a large degree, those in the midwestern and southwestern sections.

twentieth centuries. The primary goal of these contributors and their contemporaries was to preserve the materials for future use by scientists and musicians. Songs collected during this era, numbering in the thousands, were transcribed through the method of melodic dictation by musicians such as J. C. Fillmore, who collaborated with Fletcher, and by the use of phonograph recordings taken during field trips. While the authenticity of these early collections may be questioned, the fact remains that they are the best examples we have of the original sounds created in encampments during the settling of the West.

Concurrently, many anthropologists, including Helen Roberts and George Herzog, began collecting this music when it became evident that it was disappearing. Herzog emerged as the leader of American ethnomusicologists due to his numerous publications, which not only deal with primitive music itself, but with its relationship to general culture, oral folk literature and language. Bruno Nettl, a student of Herzog, is a leading ethnomusicologist at the present time, and his findings are notable in Eskimo and Negro cultures in addition to Indian culture.

Several composers, including Anton Dvorak, Carl Busch, Charles Cadman and Edward MacDowell, have been influenced by Indian music. However, their works are largely for the professional orchestra and are too difficult to be useful as teaching material in most secondary schools and

colleges. The relatively few published compositions are mostly out of print, particularly those works for concert band.

Many of the published materials on the commercial market today, while professing to be "Indian" music, are not authentic tunes, but trite, insignificant songs specifically written for the elementary-aged student. Highly descriptive titles for these publications, such as "Flaming Arrows," "Navajo Warrior" and "Indian War Drums" may be excellent for arousing enthusiasm in the young student, but the music is of little or no aesthetic value to the mature student.

Alfred Reed's "Serenade" for solo clarinet with band accompaniment is based on a Sioux melody, while his recent "Wapawekka" is a symphonic rhapsody inspired by the melodies and rhythms of the Cree Indians of Western Canada. These two works of Indian origin are the most significant published band works now available for school or professional bands.

The most prolific of all modern composers using Indian music as a basis for serious works is the late Jack Frederick Kilpatrick, a Cherokee and a native of Oklahoma. Kilpatrick's compositions have been performed by many of the major symphony orchestras, including those in Oklahoma City, Dallas, Cincinnati, San Francisco and Detroit.

His works are drawn from the music of the Chippewa, Choctaw, Creek and Arapaho as well as from the Cherokee tribal music he knew best.

His publications are not extensive, but his "Four Pieces for String Orchestra," Op. 2, No. 4, and "Two Cherokee Folktunes," Op. 8, for symphony orchestra are published by Carl Fischer, Incorporated. His compositions number in the hundreds, and his manuscripts are in demand by conductors who desire unusual program material.

Attempts in recent years to record the authentic melodies of the Indian have revealed the invasion of Indian music by modern, foreign idioms. It is for this reason that this study utilizes songs from early collections.

These collections cannot be used by the prevailing school organizations without treatment. That is, the original melodies need to be harmonized and arranged for the instruments in order to convert this literature into teaching materials.

The procedural intent was to write works within the musical and technical capabilities of "Class A" high school bands and orchestras. This degree of difficulty would also challenge college-level performers and provide them with an insight into and an appreciation for the culture of this ethnic group.

CHAPTER II

SUITE OF AMERICAN INDIAN SONGS

The main body of "Suite of American Indian Songs" (movements II-V) consists of several selected Indian melodies harmonized and arranged. One of the melodies--the Huron Carol--is familiar to many people, since it has been published several times in vocal arrangements. The last movement of the suite, "Sun Chant," is an original composition based on the general characteristics of Indian music in the Plains-Pueblo area. All six movements are scored for standard symphony orchestra with the addition of several percussion instruments.

FIRST MOVEMENT

INTRODUCTION AND CAROL (HURON)

The introduction preceding the Huron Carol is in two parts. The opening nine bars feature bravura trumpet work and characteristic figurations in the percussion, with harmonic support of background chords in the low winds and strings. At measure six there is a change to quadruple meter, although the feeling of triple meter remains for the

next four measures. There is a thinning of the texture from the full orchestra to two horns in a soli passage at measure ten, which constitutes the opening of the second part of the introduction. The two horns are written in an open-fifth voicing at a much slower tempo to induce the barren mood of the untamed Plains country. A modulation is effected to A minor (measures 10-19), followed by two brief solos for oboe and flute which mimic the sound of a bird. Measure seventeen is the start of pedal point on the note A and is found in the tuba, second horn and bassoons.

The main theme of the carol "Jesous Ahatonhia" is introduced by the full string section, followed by a full woodwind passage and recurring point in measures twenty and twenty-one, and again in measures twenty-four and twenty-five. The secondary (B) theme enters at measure twenty-eight in the strings, followed four measures later with a first horn solo. The gradual re-entry of the full orchestra is culminated at measure thirty-seven, and the low A pedal is again utilized in all lower strings, woodwinds, brasses and timpani. Parallel tenths in the lower strings and assorted winds are scored in a descending manner, while the pedal A is held in all upper woodwinds, strings and first trumpet. The section closes with an A major arpeggiated figure in the first violin with added strength from the first clarinet. The final chord is in parallel major in

contrast to the whole movement in A minor. The dynamic level is soft with muted trumpets and trombones.

The formal structure is ternary (ABA), although the last A theme is elongated to the extent that the pedal device is more recognizable than the melodic content. The pedal A held in the upper voices (measures 40-41) effects an extension of the main theme. The entire carol sets a tranquil mood; however, there is great strength and character in the melodic content, although little in the manner of rhythmic activity.

SECOND MOVEMENT

SONG OF THE BIRD'S NEST (PAWNEE)

Throughout the elaborate ritual and religious ceremony of the Pawnee tribe are parables in which some natural scene or occurrence serves as a teaching guide to man in his daily life. The story of the Bird's Nest tells of the priest who observes the care and protection the parent birds give the eggs in a carefully hidden nest. Thinking of his own people who are so often careless and thoughtless of their children's needs, the priest wishes that his people would only learn of the birds, and like them, care for their young and provide for their future. Then all homes would be full and happy, and the tribe strong and prosperous.¹

¹Alice C. Fletcher, Indian Story and Song from North America (Boston: Small, Maynard and Company, 1900), 30-32.

After a brief introduction of two measures that utilize chords of a major seventh in parallel motion, the strings provide the soft background to the main theme which is scored for the solo flute. This instrument is selected for the melodic work because of its delicate quality that exemplifies nature and the sound of birds. The oboe is added to the melodic line at the octave to offset the woodwinds, horns and tuba that join the background at the eighth measure.

Theme A begins at the third measure, although preceded by the flute pickup tone in measure two, and continues for twelve measures. The B theme is somewhat longer and of different character. The full brass section is scored at the fifteenth measure and effects a gradual crescendo to the high point of the whole selection (measure 20). Upper woodwinds and strings supply climactic interest with the rapid ascending runs which begin in the nineteenth measure. The use of percussion during the crescendo and immediately thereafter is rather traditional: a snare drum roll with bass drum and hand cymbals used on the first beat of both measure nineteen and twenty (the strong beats). The chimes, not used heretofore, augment the brass tutti (measure 15) but are not scored during the loud passages (measures 18-26). The trombone soli passage (measures 26-27) utilizes chords of a fourth, inasmuch as many of the Plains Indians had a preference for these intervals. The same device is used to

score the horns (measure 28) in a final soli passage. The high B flat trill in the piccolo, flute and first violins mimics the shrill sound of birds.

The section closes at measure thirty with pizzicato strings and timpani on an E flat major chord with the added major seventh as in the opening chords of this movement. The final chord is a major second lower than the first chord--a not too uncommon compositional device in this type of music. The formal structure of the "Song of the Bird's Nest" is binary (AB); however, neither theme is repeated.

THIRD MOVEMENT

GHOST DANCE (ARAPAHO)

Ghost dance songs differ in style from other Plains songs in that they have a smaller melodic range and consist of short, repeated phrases. This style of song became associated with the ghost dance religious movement of the late nineteenth century and remained after the movement was outlawed by the federal government in 1891.²

The third movement of the "Suite of American Indian Songs" begins with an ostinato bass pattern in the low winds and strings after the drum introduction (measures 1-2). The percussion section is expanded for this work to include the

²Bruno Nettl, Folk and Traditional Music of the Western Continents (Englewood Cliffs: Prentice-Hall, Inc., 1965), 151.

rattle, cymbals and tenor drum in addition to the more conventional instruments--bass drum and timpani.

The overall, structural form is an ABC with repeated phrases. The A theme includes short phrases at measures four, six and eight. The first two phrases are repeated exactly, while the third phrase at measure eight is varied slightly. An echo device is utilized to heighten the repetition and is achieved by the addition and deletion of the oboe and heavy brass, excepting tuba. The syncopated rhythmic figure, known popularly as the Scotch snap, is an important ingredient of the main theme, largely in the meter signature of 5/4, although there is a change to the 4/4 pattern at measure eight.

A gradual diminuendo leads into theme B at the eleventh measure. The new melody is scored for flutes and oboe in unison and doubled at the lower octave by unison clarinets. A background figure in the first trumpet and first violin supplements the new melodic material in the upper woodwinds and continues the original syncopated figuration. The meter signatures are in a constant, fluctuating pattern.

Measure nineteen signals the start of theme C, although it is strongly reminiscent of an abbreviated version of theme A; however, this time the short theme is present (measures 19, 21 and 23) in a musical give-and-take (alternation) with the fully expanded percussion section until the

completion of the movement. The sforzando is an effective device in the lower winds (measures 19 and 21) that heralds the "answer" in the percussion (measures 20 and 22). The final chord in the upper winds and strings is built in perfect fourths, in keeping with scoring techniques previously utilized in this movement. Below this wall of sound are the three block chords that bring the movement to a close. The lower brass, woodwinds and strings carry the bulk of the significant melodic and harmonic content in these final chords. The full score reveals the large spaced intervals (perfect fourths and fifths) which exult with great power and forcefulness. The form could possibly be conceived as a ternary (ABA), but due to the alternation of melodic instruments and the percussion section, there seems to be ample evidence of a new third theme.

FOURTH MOVEMENT

FOUR TRIBAL DANCES

1. Hand Game Song (Cheyenne)
2. Snake Dance (Hopi)
3. Hunting Song (Navajo)
4. The Naked Bear (Ojibway)

This movement is a compilation of four distinct melodies (from four different tribes), introduced separately until all are played simultaneously. These melodies range in length from four to eight measures. An enlarged percussion section is scored and includes timpani, bass and tenor drums, hand cymbals, rattle and wooden sticks (claves

may be substituted). All are used in the introduction except the claves.

The first song in this section is the "Hand Game Song" from the central Plains area. The style is quite similar to the gambling songs of Kiowa, Arapaho and Comanche, as well as the Cheyenne. It also resembles the ghost dances in its use of short, repetitive phrases. The interval of the perfect fourth is again audible in the woodwinds in measure five. Divisi violins are also scored in the same style, while the brass, still voiced in fourths, is pitched one octave lower.

At measure thirteen the Hopi "Snake Dance" utilizes the bassoons and low string sonorities for its main theme. The claves (wooden sticks) are added to the percussion for this passage. Horns, trombones and tuba supply a descending, chordal background for the new melody. The percussion section is scored in a quasi-stop rhythm to allow the melody to come forth strongly without obstruction.

The "Hunting Song" of the Navajo is the shortest of the four dances and requires a new meter signature (9/8). The instrumentation becomes more complex during this four-bar melody. The melody is scored for oboes, clarinets, horns and violi, starting at measure nineteen. One measure later, violins and lower trumpets play, as a counter melody (in 3/4), the "Snake Dance." It should be noted that all upper woodwinds, horns and violi are scored in 9/8 in

contrast to the balance of the orchestra which remains in 3/4 meter. The "Snake Dance," in the key center (feeling) of G minor, is contrasted to the "Hunting Song" in the key feeling of E flat major. The bass line figuration in 3/4 meter, scored for tuba, timpani, bassoons, violincello and double bass, is an exotic rhythm similar to the jazz waltz, especially in combination with the quartal harmony in the trombone section. This feeling of C minor in the bass line is compatible with both E flat major and G minor (natural form). The claves are given a brief rest during this song (measures 19-22) but return for the last section at measure twenty-three. Flutes, piccolo and first trumpet are also given rests to make their entry for the final song more significant.

"The Naked Bear" melody (measure 23) is found in the second clarinet in addition to the aforementioned instruments; the "Hunting Song" is heard in the oboes and first clarinet in octaves; the "Snake Dance" is played by the lower horns; and finally, the opening "Hand Game Song" is presented in the violins and lower trumpets. "The Naked Bear" and the "Hunting Song" are scored in 9/8 meter, while the "Hand Game Song" and the "Snake Dance" are in 3/4 meter. This combination allows for an interesting shifting of accents and provides excitement for the extremely thick textures of the orchestra from measure twenty-three to the ending.

There are three background elements to be considered in the full tutti at measure twenty-three. First, the upper horns are scored in a noble, fanfare-like melody to give a sustaining quality to the quicker-moving lines. Next, the six different percussion instruments are playing six different rhythmic figures, and finally, the lower woodwinds, strings and brass are orchestrated in ascending and descending chords of a tenth. A triplet feeling (measures 28-29) is conveyed throughout the upper ranges of the high woodwinds, trumpets, strings and horns in contrast to the timpani solo (measure 30) that utilizes a series of sixteenth notes. The concert E flat fermata, in unisons and octaves, closes out the movement fortissimo. The duration of this movement is fifty seconds, the shortest movement in the suite.

FIFTH MOVEMENT

A TRIBAL PRAYER (OMAHA)

All of the young men of the Omaha tribe were taught "A Tribal Prayer" as a basic preparation for the rite, "Non-zhim-zhon," which brought them into direct communication with the supernatural power.³ The prayer was sung by a youth during a lonely vigil through which he was tested as to his ability to endure pain and hardship over a period of time. He was also expected to experience a vision.

³Alice C. Fletcher, Indian Story and Song from North America (Boston: Small, Maynard and Company, 1900), 26-29.

The melody, in the form of a cadenza, is first placed in the clarinet, making use of the rich tones of the chalumeau register. It adheres favorably to a general characteristic of Indian music, that is, specifically, a melody which moves in a gradually descending pattern and ends on the lowest tone (measure 10). The oboe, scored in its solo passage a perfect fourth higher, enters at measure eleven. The setting of the accompaniment is for low string sonorities. The use of a major seventh tone within each of the initial chords in this section should be observed, as they help create the desired mood for this melody. This pattern is continued throughout the main body of the movement. A notable absence of the major seventh tone is in the final chord.

The flute entry at measure seventeen signals the end of the oboe solo and a change in key center that continues until the final cadence in measure thirty-five. The strings continue in support of the flute, although they are augmented by the trombones and tuba later (measures 26-29).

The chimes, because of their obvious religious association, are used in this prayer and scored for the first time with the flute at measure twenty-five. In the next measure all of the previously presented solo instruments (clarinet, oboe and flute) are scored in three octaves in a short passage that leads to a very brief restatement of the main theme, again played by the clarinet. A four-bar

codetta follows with all previously scored instruments re-entering in a pyramiding effect during the closing measures.

The formal structure of the prayer is ternary (ABA) with a codetta. The peaceful character of this movement dictates the omission of cymbals, piccolo and trumpets--instruments generally associated with loud, boisterous and more brilliant passages. This prayer is strongly suggestive of a secluded place in nature, perhaps a forest. The deep, wood-like quality of the clarinet, the reediness of the oboe, the soft, bird-like sounds of the flute, the deep chords in the strings and lower brass and the somber chimes help create a setting where communication with the all-powerful, unseen spirit (Wakonda) can transpire.

SIXTH MOVEMENT

SUN CHANT (ORIGINAL)

The final movement of the "Suite of American Indian Songs" is an original work based upon characteristic qualities found in the music of the Plains Indians. Although the setting is in D minor with a picardy third effect at the closing, there are elements of quartal harmonies found both alone and in combination with the more common tertian system.

Fourth chords, pitched lower than the triadic construction found in the horns and trumpets, supply power for the introduction. While the Indian knew no organized

system of music theory, some tribes were inclined to favor the interval of a fourth in their singing. The chant and echo are found throughout their literature and are utilized in this movement. At measure seven the lower brass and strings are scored in fourths and echoed in fourths by the trumpets in the following measure. This activity is over a strongly pulsating percussion section comprised of tenor drum, bass drum, cymbals and timpani. The horns, selected for the main theme, make a premature entry in the sixteenth measure to signify the boldness and solidity of the Sun Chant mood. Interesting by-play (measures 17-19) using the echo device is found in the violins, trumpets, clarinets, flutes and piccolo and develops into an ostinato figure as a background to the main theme at measure twenty.

The main theme is scored for unison horns with additional strength from the viola and violincello. The melody is tetratonic, although it has the feeling of the pentatonic scale with one note omitted. The theme is only five measures in length and utilizes the syncopated figure previously noted as the Scotch snap, but earlier (middle eighteenth century) was called Lombardic rhythm. Background rhythm consists of the ostinato figure in the upper voices and the tenor drum in a basic pattern, while the tuba and double bass effect an Alberti bass (voicing) (measures 20-30) below the pumping trombone chords. The over-all effect of this section is bi-chordal, due to the melody in F minor

and its accompaniment chords (in the lower brass) in G flat major with the major seventh tone added.

Textures become considerably lighter at measure thirty. A brief passage of shifting accents, utilizing the fourth chords in the woodwinds and strings, is augmented by the tenor drum and the initial entry of the bells. The main theme, in a slightly altered version that strongly hints of F major, re-enters in measure thirty-six. Bassoons are added to the melody here for more strength and partially to compensate for the divisi viola. The trombones, tuba and double bass are heard (measure 39) in the theme used in the introduction. The key of D minor is re-established at this point and is repeated in echo by the trumpets two measures later. A battle of duple and triple rhythms is found in the brasses, while the upper strings and woodwinds (in an open fourth voicing) precede the final D major chord by the remainder of the orchestra. This brings to a close the Sun Chant and the "Suite of American Indian Songs."

The devices used in the final movement are characteristic of several tribes; however, more of these elements are found in the Plains-Pueblo area, and particularly in the central Plains, than any other section of this continent. The preference for intervals of a fourth, heavily pulsating rhythms, smaller melodic ranges, rhythmic complexity and shifting accents, tetratonic and pentatonic scales and the relationship between melody and percussive

accompaniment all point to many tribes of this area, including the Arapaho, Cheyenne, Comanche, Kiowa and Dakota.

CHAPTER III

DISSERTATION FOR BAND

"Dissertation for Band" utilizes original fragments and short motives. The basic motive (example 1) is so-called, because it is used in the beginning and permeates the entire first section (measures 1-72). The source motive (example 3) is first heard in measure twenty-five, and the main theme of the allegro is derived from it (measure 75). The intention of this study was to compose a selection which would "capture the feeling" of the Indians' music and through its development create a new work which does not incorporate any known or previously researched themes.

Inasmuch as the Plains-Pueblo area tribes are emphasized in this study, the association of flat, desert-like land seems inevitable and extremely important. The use of the perfect fourth and fifth intervals, both harmonically

and melodically, help induce a mood of spaciousness. Over a percussion background is found the basic motive.



Ex. 1 (Basic Motive)

This three-note phrase connotes strength and is manipulated, by the use of augmentation and diminution, five times in the chimes part alone during the first eighteen measures. The same basic motive continues and is expanded in the appearance of the first wind instrument entry (bass clarinet-bassoon) in the fourth measure (ex. 2).



Ex. 2

This soli passage is supported by the continuing percussion, tuba and contrabass clarinet soli counterpoint figuration (measure 6), the prominent use of the ascending perfect fourth interval in the flute and oboe (measures 11-15), the open fifth voicing in the horns (measure 11) and the same voicing in the clarinets (measure 12), which also utilizes a familiar syncopated figure.

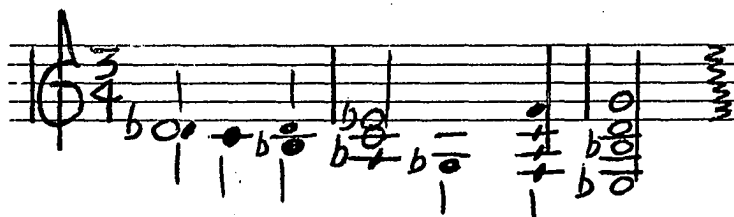
The first preparation for the main theme is in measure nineteen in the oboes where a fragment of the chorale

is inserted. This is followed by the clarinets (measures 20-22) playing the same fragment a perfect fifth higher. After the full tutti at measure twenty-three, a brief dialogue among three woodwinds signals the close of the first segment of the introduction.



Ex. 3 (Source Motive)

The above motive, henceforth called source motive, appears in the trombones and will be expanded later into the main theme of the allegro. Percussion textures become lighter with the use of bongos and temple blocks. The open fifth voicing is replaced by octave voicings as the meter changes to 3/4.



Ex. 4

The main theme (example 4) is introduced in measure forty-one by the clarinet choir and is quickly expanded to include other woodwinds. Large ninth and eleventh chords below the woodwinds are found in the brasses in an interesting by-play with the woodwinds (measures 48-51). The chorale (M.T.) continues at measure fifty-five in a rather

typical form (AA') of the Plains tribes where the repeated melodic strain is presented in an abbreviated version.

The solo flute at measure sixty-four is scored in a casual passage and at a slower tempo, to depict the peaceful nature of the Indian. The instrument itself denotes masculinity, another reason for its selection as the solo instrument in this passage. The meter signature (5/4) allows for freedom from the rigidity of a more conventional meter. The background utilizes both quartal and tertian harmonies and again starts with the basic clarinet family and gradually adds the other woodwinds. As textures thicken, the oboe joins the flute for more melodic strength. The woodwind choir, like the chimes earlier, indicates spiritual qualities. A brief trumpet solo (measure 68), a horn and clarinet soli passage (measure 69) and a rubato section in 4/4 (measures 61-62) precede the allegro section of this work.

The trumpet ostinato figuration at measure seventy-two continues into the allegro section and is augmented by the upper woodwinds. At measure seventy-seven, the woodwinds and trumpets are scored in a musical question-and-answer. The source motive, taken from an earlier fragment (measures 25-28), becomes the main theme of the allegro and is played by the trombones, horns and saxophones. A secondary theme appears in the lower winds (measure 77) and at measure eighty joins with the instruments playing the

main theme. An echo device is scored, using the clarinets to contrast with the full tutti (measures 83-87). This device and the repeated phrases comprise two stylistic elements of many Plains Indian tribes, especially the Arapaho. The same effects may be heard in the Ghost Dance of the "Suite of American Indian Songs" in Chapter II.

Measure ninety-one indicates a change in meter and a shifting of accents. An interesting sound in the trumpets at measure ninety-three finds the third trumpet (and chimes) playing the basic motive in diminution while the second and third trumpets are playing cross-rhythms in variation, utilizing the straight mute coloration. This brief excursion in 6/8 meter leads to a restatement of the chorale theme (measure 41) in 3/4 at measure ninety-seven. The full woodwind choir, rather than just the clarinet section, plays the theme and is answered (measure 101) by the trumpets. All horns are scored in unison (measure 99) on the basic motive originally played by the chimes (example 5).



Ex. 5

A major key feeling, in contrast to the F minor melody at measure seventy-five, is scored in octaves for flutes and oboes. This burst of melody sets in motion much sequential treatment by: (1) horns and trombones I-II

(measure 105), (2) clarinets in octaves (measure 106), (3) trumpets in octaves (measure 107), and (4) all low winds (measure 108).

A pyramiding effect, establishing an ostinato rhythmic figuration, reaches its height of volume, range and climactic impact (measure 115). Simultaneously, two melodies evolve: (1) horns and euphoniums play the source motive (measure 75), and (2) all upper woodwinds play a derivation of a theme first heard in measure sixty. However, this time the melody is extended and harmonized in a quasi-quartal style. Canonic imitation is effected (measures 120-123) in the lower brass. The same compositional device is utilized (measures 125-126) after a dramatic two-measure passage in the trumpets and trombones which ends in a sforzando attack.

The work ends in a dramatic adagio (measures 129-132) with the full band separated into three groups for the final three chords. Group one, consisting of low winds, is voiced in fifths (E, B and F#); group two, horns and upper trombones, plays each note of a pentatonic scale (C^b, D^b, E^b, G^b and A^b), while group three is scored in quartal harmony (trumpets and saxophones) and tertian harmony in all the upper woodwinds. A further breakdown reveals the final tutti to be bi-chordal with the upper instruments playing an E flat minor eleventh chord with an E major tonality in the lower winds.

CHAPTER IV

GERONIMO'S SONG (APACHE)

The selection of a representative Indian song as material for a small ensemble should emphasize melodic and rhythmic elements. "In most North American Indian music, where melody is complex, polyphony is not found."¹ While the assumption that latent harmony exists in all primitive music has been widely adopted, it is completely unsubstantiated.²

Several pounding instruments have been scored in this work due to their predominance over the melody instruments. It was decided to use two small drums and one large (26"-36" diameter) drum--all tuned to three distinctly different pitches. Timbales are ideal for the two smaller drums, but alternatives are possible: (1) two tenor drums of varying sizes; (2) a small concert snare drum (snare snapped off), and a large field drum (snare off); (3) one tenor drum and one snare drum (snare off), and (4) small

¹Bruno Nettl, Music in Primitive Culture (Cambridge: Harvard University Press, 1956), 79.

²Ibid.

and large tom-toms. While there is a basic difference between a tenor drum and a tom-tom, for all musical purposes they are the same, as neither utilizes the snare accessory. The instrumentation for "Geronimo's Song" includes the addition of the bells and rattle to the percussion section. While the most prevalent rattles are made of gourds, maracas may be substituted; however, they should be covered with the hands to deaden the sound. Bells should be of the heavy sleigh-type as used by contemporary Indian dance ensembles rather than the more authentic bells made of clay or animal horns.

The only melody instruments used by most tribes are the whistle and flute (flageolet). The flute was selected for this ensemble because of its musical superiority. The suggestion is made that multiple flutes be used to create a better balance with the percussion in numbers as well as volume. No attempt is made to harmonize the flute melody, as it derives its basic charm from the compatibility of melody and rhythm.

The form is simple (A-A') and consists of one phrase which is repeated in diminution, starting at measure nine, with a different rhythmic construction. The repeated phrase is terminated in a more direct manner than the first and effects a definite cadence in measure fifteen.

The melody consists largely of eighth and quarter notes, although six different note values are used. The

syncopated figuration of sixteenth and dotted-eighth notes is a characteristic rhythm (Scotch snap). Another melodic consideration is the over-all contour of the line. Its lowest tone is the last note, coinciding with many other Indian melodies which are in a descending pattern. A better example of this characteristic can be found in "A Tribal Prayer" in Chapter II of this study. The melody is first presented in its entirety before the percussion is scored. An excellent interpretation of this work could reserve the multiple flutes until measure twenty-two, thereby allowing the first statement of the main theme (measures 1-15) to be made by the solo flute.

The small tom-tom pickup figure (measure 15) precedes a six measure soli passage, composed in a contemporary style that is familiar to many music students through their experience in the performance of works by Clifton Williams, Vincent Persichetti and Vaclav Nelhybel. At measure twenty-two, the multiple flute section should be utilized. With the exception of measure twenty-nine, the bells should play only during the repeated strain. The division of the bar lines has been adjusted during the rendition of this melody to allow for a more vigorous interpretation in this section in contrast to the first fifteen measures.

The last section, starting at measure thirty, is in the form of a codetta with melodic material from the main theme used in a rather free adaptation in 5/4 meter.

Multiple flutes are alternated with the percussion instruments throughout this section. The work concludes with a crescendo in the percussion section and an ascending glissando in the multiple flute choir.

CHAPTER V

CONCLUSION

The developmental techniques in the production of the teaching materials for this study, and their subsequent analyses, have been recorded in the foregoing chapters. The utilization of these materials can be varied and are subject to the creativity of the music conductor-educator.

Bruno Nettl states, "Used as an educational medium, primitive music tends to make a student more tolerant of diverse styles and idioms. If he is learning about primitive cultures, contact with their music will make them more alive and real for him; and this method of study is as valid in the elementary schools as in the colleges."¹ In today's classroom a student may learn facts about a number of primitive societies. But certainly in the United States a primary interest, as a heritage factor, would be studies of the American Indian.

The programming of these materials for a public concert can be used to enrich the experience of the listener as

¹Bruno Nettl, Music in Primitive Culture (Cambridge: Harvard University Press, 1956), 2.

well as the performer. This utilization may be reinforced through informative and historically correct program notes. The descriptive narratives (e.g., Song of the Bird's Nest) have been provided, where necessary, as a background of the compositions and arrangements. Dance sequences could enhance selected movements of the orchestral suite and the chamber work. A narrator may be substituted for printed program notes.

There remains a great wealth of American Indian music to be researched and reproduced for contemporary usage, and primarily to aid in the preservation of this phase of the American Indians' culture. Their primitive songs are disappearing due to: (1) a general lack of interest among young Indians, (2) the failure of older Indians to teach the songs to the young as in past generations, and (3) the encroachment of the American "way of life," which has diminished the purpose of many tribal rituals and rites and their accompanying music. It is desired that the products of this study provide a source of motivation toward further investigation in this area by other students of music.

BIBLIOGRAPHY

Books

- Bauer, Marion and Peyser, Ethel R. How Music Grew. New York: G. P. Putnam's Sons, 1939.
- _____. Music Through the Ages. New York: G. P. Putnam's Sons, 1946.
- Burton, Frederick R. American Primitive Music. New York: Moffat, Yard and Co., 1909.
- Buttree, Julia M. Rhythm of the Redman. New York: Barnes and Co., 1937.
- Chase, Gilbert. America's Music. New York: McGraw-Hill Book Company, 1955.
- Curtis, Natalie. The Indians' Book. New York: Harper and Brothers, 1907.
- Edgerley, Beatrice. From Hunter's Bow. New York: G. P. Putnam & Sons, 1942.
- Fletcher, Alice C. Indian Games and Dances with Native Songs. Boston: C. C. Birchard Co., 1915.
- _____. Indian Story and Song from North America. Boston: Small, Maynard and Company, 1900.
- Gale, Albert Augustus. Songs and Stories of American Indians. Chicago: Neil A. Kjos Music Co., 1949.
- Howard, John Tasker. Our American Music. 3rd ed. rev. New York: Thomas Y. Crowell Company, 1946.
- Hofmann, Charles. American Indians Sing. New York: The John Day Company, 1967.
- Jacob, Gordon. Orchestral Techniques. 2nd ed. London: Oxford University Press, 1940.

Kennan, Kent W. The Technique of Orchestration. New York: Prentice-Hall, Inc., 1952.

Marriott, Alice. Indians on Horseback. New York: Thomas Y. Crowell Company, 1948.

Nettl, Bruno. Folk and Traditional Music of the Western Continents. Englewood Cliffs: Prentice-Hall, Inc., 1965.

_____. Music in Primitive Culture. Cambridge: Harvard University Press, 1956.

Richardson, Allen L. and English, Mary E. Living with Music. New York: M. Witmark & Sons, 1958. Vol. II.

Rimsky Korsakov, Nicolas. Principles of Orchestration. Edited by Maximilian Steinberg; Translated by Edward Agate. New York: Edwin F. Kalmus, 1912.

Articles

Hoffman, James W. "A Comeback for the Vanishing American," Presbyterian Life, XXII, No. 2 (January 15, 1969), pp. 6-9, 34-37.

_____. "A Comeback for the Vanishing American," Presbyterian Life, XXII, No. 3 (February 1, 1969), pp. 16-19, 36-38.

_____. "A Comeback for the Vanishing American," Presbyterian Life, XXII, No. 4 (February 15, 1969), pp. 12-13, 32-36.

_____. "A Comeback for the Vanishing American," Presbyterian Life, XXII, No. 5 (March 1, 1969), pp. 12-16, 34-36.

Bulletins

Densmore, Frances. Cheyenne and Arapaho Music. A collection of seventy-five songs and eight dances. Los Angeles: Southwest Museum Papers, No. 10, 1936.

_____. Chippewa Music. A collection of Chippewa (Ojibway) melodies from the Bureau of American Ethnology, Bulletin 45. Washington: Government Printing Office, 1910.

Densmore, Frances. Chippewa Music--II. Bureau of American Ethnology, Bulletin 53. Washington: Government Printing Office, 1913. (340 Songs)

Nettl, Bruno. Reference Materials in Ethnomusicology. Detroit Studies in Music Bibliography, No. 1, 2nd ed. A bibliographic essay directed towards librarians and students to help them find and evaluate general information in the field of ethnomusicology. Detroit: Information Coordinators, Inc., 1967.

SUITE OF AMERICAN INDIAN SONGS (ORCHESTRA)

DISSERTATION FOR BAND

GERONIMO'S SONG (SMALL ENSEMBLE)

BY

THE UNIVERSITY OF OKLAHOMA

GRADUATE COLLEGE

COMPOSITIONS FOR BAND AND ORCHESTRA,

BASED ON AMERICAN INDIAN MELODIES

VOLUME II

COMPOSITIONS FOR BAND AND ORCHESTRA,

BASED ON AMERICAN INDIAN MELODIES

VOLUME II

SUITE OF AMERICAN INDIAN SONGS (ORCHESTRA)

DISSERTATION FOR BAND

GERONIMO'S SONG (SMALL ENSEMBLE)

SUITE OF AMERICAN INDIAN SONGS (ORCHESTRA)

DISSERTATION FOR BAND

GERONIMO'S SONG (SMALL ENSEMBLE)

BY

DON VERNE JOSEPH

NORMAN, OKLAHOMA

1969

Allegro moderato (♩ = 100 M.M.)

I. INTRODUCTION AND CAROL

This musical score is for the woodwind and horn sections of a piece titled "I. INTRODUCTION AND CAROL". The tempo is marked "Allegro moderato" with a metronome marking of 100 M.M. The key signature is one sharp (F#), and the time signature is 2/4. The score includes staves for Piccolo, Flutes I and II, Oboes I and II, Clarinets I and II, Bassoons I and II, and Horns I and II. The Piccolo and Flutes I and II parts feature rapid sixteenth-note passages, often with slurs and accents. The Oboes, Clarinets, and Bassoons play a more melodic line, with the Bassoons often providing a harmonic foundation. The Horns play a steady, rhythmic accompaniment. Dynamics such as *f* (forte) and *ff* (fortissimo) are indicated throughout the score.

Piccolo

Flutes I

Flutes II

Oboes I

Oboes II

Clarinets I

Clarinets II

Bassoons I

Bassoons II

Horns I

Horns II

1 II
Horns

III IV

I
Trumpets

II III

I
Trombones

II

Bass Trombone

Bassoons

II

I II
Horns

This musical score is for a brass and woodwind section. It features six staves. The first four staves are for Horns (I & II, III & IV), Trumpets (I, II & III), and Trombones (I, II). The fifth staff is for Bass Trombone. The sixth staff is for Bassoons (I & II). The seventh staff is for Horns (I & II). The music is written in 4/4 time. The key signature has one sharp (F#). The score includes various musical notations such as notes, rests, and dynamic markings like *f* (forte) and *ff* (fortissimo). There is a large black redaction box covering the middle section of the score, specifically the Bass Trombone and Bassoons staves.

Horns

I II

III IV

Trumpets

II III

Trombones

I

II

Bass Trombone

Tuba

Timpani

Percussion

Harp

or

Piano

3
4

4
4

Alto saxophone (1-100-11)

Euphonium

Tuba

Timpani

Percussion

Harp
or
Piano

Violins I

II

Violas

Cellos

Double Basses

Handwritten musical score for Tuba, Timpani, and Percussion. The Tuba part is in 3/4 time, starting with a forte (f) dynamic. The Timpani part is in 3/4 time, starting with a forte (f) dynamic. The Percussion part is in 3/4 time, starting with a forte (f) dynamic. The Percussion part includes a section marked 'SNARE' and 'TOM' with a '3' above it, and a section marked 'TOM' with a '4' above it. The Percussion part also includes a section marked 'TOM' with a '4' above it and a section marked 'TOM' with a '4' above it.

Empty musical staves for Harp or Piano. The staves are arranged in a grand staff format with a brace on the left. The first staff is a treble clef and the second is a bass clef. The first staff has a '3' above it and the second staff has a '4' above it.

Allegro moderato (♩ = 100 M.M.)

Handwritten musical score for Violins I, Violins II, Violas, Cellos, and Double Basses. The Violins I and II parts are in 3/4 time, starting with a forte (f) dynamic. The Violas part is in 3/4 time, starting with a forte (f) dynamic. The Cellos part is in 3/4 time, starting with a forte (f) dynamic. The Double Basses part is in 3/4 time, starting with a forte (f) dynamic. The Violins I and II parts include a section marked 'ff' and a section marked 'ff'. The Violas part includes a section marked 'ff' and a section marked 'ff'. The Cellos part includes a section marked 'ff' and a section marked 'ff'. The Double Basses part includes a section marked 'ff' and a section marked 'ff'.

10

Slowly - Recitative

This image shows a page from a musical score, likely for a symphony orchestra. The score is written for multiple instruments, with staves grouped by instrument type. The instruments listed on the left are:

- Piccolo
- Flutes I and II
- Oboes I and II
- Clarinets I and II
- Bassoons I and II
- Horns I, II, III, and IV
- Trumpets I, II, and III
- Trombones I and II

The score includes various musical notations, including notes, rests, and dynamic markings. Key markings include:

- Solo**: Indicated for the Flute I and Oboe I parts.
- mf** (mezzo-forte) and **mp** (mezzo-piano): Dynamic markings for various instruments.
- rit.** (ritardando): A marking for a gradual deceleration.
- acc.** (accelerando): A marking for a gradual acceleration.

The score is written in a standard musical notation, with notes, rests, and other symbols indicating the pitch and rhythm of the music. The page is numbered 19 in the top right corner.

Bassoons

I

II

Horns

I II

III IV

Trumpets

I

II III

Trombones

I

II

Bass Trombone

Tuba

Timpani

Percussion

SAFELY DRUM

SYMBOLS

DOWN DRUM

Harp

or

Piano

This musical score is written for a large ensemble. The instruments are arranged in staves from top to bottom: Bassoons (I and II), Horns (I, II, III, and IV), Trumpets (I, II, and III), Trombones (I and II), Bass Trombone and Tuba, Timpani, Percussion (with sub-labels for SAFELY DRUM, SYMBOLS, and DOWN DRUM), and Harp or Piano. The score includes various musical notations such as notes, rests, and dynamic markings like *mp* (mezzo-piano) and *mf* (mezzo-forte). There are also some handwritten annotations, including "Solo" above the Horn I staff and "rit." (ritardando) above the Trumpet I staff. The percussion part includes specific instructions for drumming patterns.

Class Trombone
Tuba

Timpani

Percussion
SHAKE FROM
CYMBALS
FROM DRUM

Harp
or
Piano

Violins
I
II

Violas

Cellos

Double Basses

10 Slowly-Recitative

20 [JESOUS AHATON HIA]
Andante

28 Più
mos.

Piccolo

Flutes I II

Oboes I II

Clarinets I II

Bassoons I II

Horns I II III IV

Trumpets I II III

Trombones I II

1st CUE

2nd CUE

Clarinet I
Clarinet II
Bassoon I
Bassoon II
Horn I
Horn II
Horn III
Horn IV
Trumpet I
Trumpet II
Trumpet III
Trombone I
Trombone II
Bass Trombone
Tuba
Timpani
Percussion
Harp
or

Bass Trombone
Tuba

Timpani

Percussion

Harp
or
Piano

Violins I
II

Violas

Cellos

Double Bases

20 Andante

28 Più mosso

Piccolo

Flutes I II

Oboes I II

Clarinet I II

Bassoon I II

Horn I II III IV

Trumpet I II III

Trombone I II

This musical score page, numbered 37, contains staves for the following instruments: Piccolo, Flutes I and II, Oboes I and II, Clarinets I and II, Bassoons I and II, Horns I, II, III, and IV, Trumpets I, II, and III, and Trombones I and II. The score is written in a common time signature. The woodwind section (Flutes, Oboes, Clarinets, Bassoons) features a melodic line starting in the middle of the page, with dynamic markings of *mf* and *f*. The Horns and Trumpets provide harmonic support, with the Horns marked *Solo* and *mf*, and the Trumpets marked *f*. The Trombones play a steady harmonic accompaniment. The Piccolo part is indicated at the top but has no notation on this page. The score includes various musical notations such as notes, rests, slurs, and dynamic markings.

Clarinet II

Bassoon I

Bassoon II

Horn I II

Horn III IV

Trumpet I

Trumpet II III

Trombone I

Trombone II

Bass Trombone

Tuba

Timpani

Percussion

Harp or Piano

Bass Trombone
Tuba

Timpani

Percussion

Harp
or
Piano

Violins I
II

Violas

Cellos

Double Bases

37

Picc.

Flutes I II

Oboes I II

Clarinet I II

Bassoon I II

Horn I II

III IV

Trumpet I

II III

Trombone I

II

Bass Trombone

The image shows a handwritten musical score for a symphony orchestra. The staves are arranged vertically, with the Piccolo at the top and the Bass Trombone at the bottom. The instruments are grouped by family: Flutes, Oboes, Clarinets, Bassoons, Horns, Trumpets, Trombones, and Bass Trombone. The score includes musical notation, including notes, rests, and dynamic markings such as *mp* (mezzo-piano) and *p* (piano). A 'MUTE' instruction is written above the Trumpet and Trombone staves. The Piccolo part is written in a treble clef with a key signature of one sharp (F#). The Flutes, Oboes, and Horns are also in treble clef, while the Bassoons, Trombones, and Bass Trombone are in bass clef. The Clarinets are in treble clef with a key signature of one sharp (F#). The Trumpets are in treble clef with a key signature of one sharp (F#). The Trombones are in bass clef with a key signature of one sharp (F#). The Bass Trombone is in bass clef with a key signature of one sharp (F#).

Clarinet

I

II

Bassoon

I

II

Horn

I II

III IV

Trumpet

II III

Trombone

I

II

Bass Trombone

Tuba

Timpani

Percussion

Harp
or

This image shows a page of a musical score for an orchestra. The score is written for the following instruments: Clarinets I and II, Bassoons I and II, Horns I, II, III, and IV, Trumpets I and II, Trombones I and II, Bass Trombone, Tuba, Timpani, Percussion, and Harp or. The music is written in 4/4 time and features a key signature of one sharp (F#). The score is divided into measures, with some measures containing rests and others containing notes. The Harp or part is written in a separate staff at the bottom. The Percussion part is written in a separate staff above the Harp or part. The Timpani part is written in a separate staff above the Percussion part. The Bass Trombone, Tuba, Trombones, Trumpets, Horns, Bassoons, and Clarinets are all written in a single staff. The score is written in a standard musical notation style, with notes, rests, and other musical symbols. The page is numbered 1 in the bottom right corner.

Trombones

II

Bass Trombone
Tuba

Timpani

Percussion

Harp
or
Piano

Violins I
II

Violas

Cellos

Double Basses

The musical score is written for page 5. It features a variety of instruments. The top section includes Trombones (II), Bass Trombone/Tuba, Timpani, and Percussion. The middle section is for Harp or Piano. The bottom section includes Violins I and II, Violas, Cellos, and Double Basses. The notation includes various musical symbols such as notes, rests, and dynamic markings. A 'MUTE' instruction is present for the Trombones. The score is written in a standard musical notation style with a key signature of one sharp (F#) and a common time signature (C).

15

Bass Trombone

Clarinet I
Clarinet II
Bassoon I
Bassoon II
Horn I
Horn II
Horn III
Horn IV
Trumpet I
Trumpet II
Trumpet III
Trombone I
Trombone II
Bass Trombone
Tuba
Timpani
Percussion
Chimes
Harp
Piano

1
2
3
4

MEASURE 1
MEASURE 2
MEASURE 3
MEASURE 4

Clarinet I
Clarinet II
Bassoon I
Bassoon II
Horn I
Horn II
Horn III
Horn IV
Trumpet I
Trumpet II
Trumpet III
Trombone I
Trombone II
Bass Trombone
Tuba
Timpani
Percussion
Chimes
Harp
Piano

[illegible]

A blank musical staff with a treble clef and a 3/4 time signature. The staff is divided into measures by vertical bar lines. There are 10 measures in total. The first measure is empty. The second measure contains a single eighth note. The third measure contains a single eighth note. The fourth measure contains a single eighth note. The fifth measure contains a single eighth note. The sixth measure contains a single eighth note. The seventh measure contains a single eighth note. The eighth measure contains a single eighth note. The ninth measure contains a single eighth note. The tenth measure contains a single eighth note.

[illegible]

A blank musical staff consisting of two staves. The top staff has a treble clef and the bottom staff has a bass clef. A double bar line is positioned towards the right side of the staves.

Handwritten musical score for the song "The Rose Tree". The score is written on two staves, both in treble clef and 3/4 time. The key signature has one flat (B-flat). The melody is written on the top staff, and the accompaniment is on the bottom staff. The piece begins with a treble clef, a key signature of one flat, and a 3/4 time signature. The melody starts with a quarter note G4, followed by a quarter note A4, and a quarter note Bb4. The accompaniment starts with a quarter note G3, followed by a quarter note A3, and a quarter note Bb3. The piece ends with a double bar line. A handwritten number "15" is written in a box at the end of the score.

A single staff of music in bass clef, 3/4 time. The key signature has one flat (B-flat). The melody consists of eighth and quarter notes, with some beamed eighth notes. The piece ends with a double bar line and a repeat sign.

[illegible]

Picc.

Flutes I

Flutes II

Oboes I

Oboes II

Clarinets I

Clarinets II

Bassoons I

Bassoons II

Horns I II

Horns III IV

Trumpets I

Trumpets II III

Trombones I

Trombones II

tr

Clarinet I II

Bassoon I II

Horn I II III IV

Trumpet I II III

Trombone I II

Bass Trombone

Tuba

Timpani

Percussion
SHAKE DRUM
CYMBALS
GONG

Chimes

Harp
or
Piano

Bass Trombone
Tuba

Timpani

SHAKE DRUM
CYMBALS
PERCUSSION
BASS DRUM

Chimes

Harp
or
Piano

Violins I
II

Violas

Cellos

Double Bases

Handwritten musical score for a symphony orchestra. The score is written on multiple staves, each labeled with an instrument. The instruments listed are: Piccolo, Flutes (I, II), Oboes (I, II), Clarinets (I, II), Bassoons (I, II), Horns (I, II, III, IV), Trumpets (I, II, III), Trombones (I, II), and Bass Trombone. The score includes various musical notations such as notes, rests, and dynamic markings like 'molto rall.' and 'dim.'. The notation is handwritten and appears to be a working draft or a composer's sketch.

I
 Clarinets II
 Bassoons I II
 Horns I II III IV
 Trumpets I II III
 Trombones I II
 Bass Trombone
 Tuba
 Timpani
 Percussion
 Chimes
 Harp or Piano

Bass Trombone
Tuba

Timpani

Percussion

Chimes

Harp
or
Piano

Violins I

II

Violas

Cellos

Double Bases

Handwritten musical score for various instruments. The score includes dynamic markings such as *rall.*, *molto rall.*, *dim.*, *mp*, and *p*. The instruments listed on the left are Bass Trombone, Tuba, Timpani, Percussion, Chimes, Harp or Piano, Violins I and II, Violas, Cellos, and Double Bases. The score is written on multiple staves, with some instruments having multiple staves (e.g., Violins I and II). The notation includes notes, rests, and dynamic markings. The Percussion staff includes markings for "HUGE TOM" and "SUSPENDED CYMBAL SOFT STICKS". The Chimes staff includes markings for "b.p." and "molto rall.". The Harp or Piano staff is empty. The Violins I and II staves include markings for "rall.", "molto rall.", "dim.", and "mp". The Violas staff includes markings for "rall.", "molto rall.", "dim.", and "mp". The Cellos staff includes markings for "rall.", "molto rall.", "dim.", and "mp". The Double Bases staff includes markings for "rall.", "molto rall.", "dim.", and "mp".

III. GHOST DANCE (ARAPAHO)

This musical score is for the third movement, "III. GHOST DANCE (ARAPAHO)". It is written for a large symphony orchestra. The score is in 4/4 time and features a key signature of one sharp (F#). The instrumentation includes Piccolo, Flutes I and II, Oboes I and II, Clarinets I and II, Bassoons I and II, Horns I, II, III, and IV, Trumpets I, II, and III, Trombones I and II, and a Bass Trombone. The music is characterized by a driving, rhythmic melody in the woodwinds and brass, with a strong sense of pulse. The score is arranged in a standard orchestral format, with the woodwinds in the upper staves and the brass in the lower staves. The tempo and mood are indicated by the title and the rhythmic patterns.

Instrumentation:

- Piccolo
- Flutes I, II
- Oboes I, II
- Clarinets I, II
- Bassoons I, II
- Horns I, II, III, IV
- Trumpets I, II, III
- Trombones I, II
- Bass Trombone

Key Signature: One sharp (F#)

Time Signature: 4/4

1

Clarinet

II

Bassoon

I

II

Horn

I II

III IV

Trumpet

I

II III

Trombone

I

II

Bass Trombone

Tuba

Timpani

PERCUSSION

TENOR DRUM

CYMBALS

BASS DRUM

KATLE

CHORD

(MARBACA)

Harp

or

Piano

5

4

Bass Trombone
Tuba

Timpani

PERCUSSION
TENOR DRUM
CYMBALS
BASS DRUM
RATTLE
GONG
(MARACAS)

Harp
or
Piano

Violins I
II

Violas

Cellos

Double Basses

Piccato

Flutes I II

Oboes I II

Clarinet I II

Bassoon I II

Horn I II III IV

Trumpet I II III

Trombone I II

The musical score is written for a full orchestra. The Piccolo part is in the key of D major and 4/4 time, featuring a series of sixteenth-note runs. The Flutes, Oboes, and Clarinets play a similar melodic line, while the Bassoons provide a rhythmic accompaniment. The Horns, Trumpets, and Trombones play a series of chords and single notes, providing a harmonic foundation for the woodwinds. The score includes various musical notations such as notes, rests, and dynamic markings like 'ff' and 'f'.

Clarinet

Bassoon

Horn

Trumpet

Trombone

Bass Trombone
Tuba

Timpani

Percussion
TENOR DRUM
CYMBALS
BASS DRUM
RATTLE

This musical score page contains measures 1 through 5 of a symphony. The instrumentation includes Clarinets (I and II), Bassoons (I and II), Horns (I, II, III, and IV), Trumpets (I, II, and III), Trombones (I and II), Bass Trombone/Tuba, Timpani, and Percussion. The Percussion part is specifically marked with TENOR DRUM, CYMBALS, BASS DRUM, and RATTLE. The music is written in 4/4 time and features a variety of musical notations, including dynamics such as *ff* (fortissimo) and *fz* (forzando), and articulations like accents and slurs. The key signature has one sharp (F#). The measures are numbered 1, 2, 3, 4, and 5 at the bottom of the staves.

Bass Trombone
Tuba

Timpani

TENOR DRUM
CYMBALS
Percussion
BASS DRUM
RATTLE

Harp
or
Piano

Bass Trombone/Tuba: Bass clef, 4/4 time. Measures 1-5 show a descending melodic line with various articulations.

 Timpani: Bass clef, 4/4 time. Measures 1-5 show a rhythmic pattern of eighth and sixteenth notes.

 Percussion: Four staves. Measures 1-5 show complex rhythmic patterns including tenor drum, cymbals, bass drum, and rattle.

Harp or Piano: Treble and Bass clefs. Measures 1-5 show a series of chords and single notes.

 Below the staff, the numbers 4, 3, 4, 3, 5 are written, likely indicating fingerings or specific chords.

11

Violins I
Violins II
Violas
Cellos
Double Bases

Violins I: Treble clef, 4/4 time. Measures 1-5 show a melodic line with various articulations.

 Violins II: Treble clef, 4/4 time. Measures 1-5 show a melodic line with various articulations.

 Violas: Alto clef, 4/4 time. Measures 1-5 show a melodic line with various articulations.

 Cellos: Bass clef, 4/4 time. Measures 1-5 show a melodic line with various articulations.

 Double Bases: Bass clef, 4/4 time. Measures 1-5 show a melodic line with various articulations.

Piccolo

Flutes I II

Oboes I II

Clarinets I II

Bassoons I II

Horns I II III IV

Trumpets I II III

Trombones I II

This musical score page, numbered 19, contains staves for the following instruments: Piccolo, Flutes I and II, Oboes I and II, Clarinets I and II, Bassoons I and II, Horns I, II, III, and IV, Trumpets I, II, and III, and Trombones I and II. The music is written in 5/4 time with a key signature of one flat (B-flat). The Piccolo, Flutes, and Oboes parts begin with a melodic line marked with a trill and a slur. The Clarinets and Bassoons enter with a rhythmic pattern of eighth and sixteenth notes. The Horns, Trumpets, and Trombones provide harmonic support with sustained notes and rhythmic patterns. Dynamic markings such as *f* (forte) and *sfz* (sforzando) are used throughout the score. The page concludes with a double bar line.

Clarinet

I
II

Bassoon

I
II

Horn

I II
III IV

Trumpet

I
II III

Trombone

I
II

Bass Trombone
Tuba

Timpani

Percussion
TAMBOURIN
LYMBAL
BAS DRUM
KATLE

Harp

II
Bass Trombone
Tuba

Timpani

PERCUSSION
TENOR DRUM
SYMBOLS
BASS DRUM
KATILE

Harp
or
Piano

Violins I
II

Violas

Cellos

Double Basses

Musical score for page 11, measures 1-4. The score is written for a full orchestra. The top staves are for Bass Trombone and Tuba, Timpani, and Percussion (Tenor Drum, Symbols, Bass Drum, Katile). The middle staves are for Harp or Piano. The bottom staves are for Violins I and II, Violas, Cellos, and Double Basses. The key signature is one flat (B-flat major or D minor). The time signature is 4/4. The score includes various musical notations such as notes, rests, and dynamic markings (sfz, f). A rehearsal mark '19' is present in the Violins I and II staves at measure 4.

Piccolo

Flutes I II

Oboes I II

Clarinet I II

Bassoon I II

Horn I II III IV

Trumpet I II III

Trombone I II

Baritone

The image displays a page from a musical score, likely for a symphony orchestra. The score is written in 4/4 time and features a variety of instruments. The instruments listed on the left are: Piccolo, Flutes I and II, Oboes I and II, Clarinets I and II, Bassoons I and II, Horns I, II, III, and IV, Trumpets I, II, and III, Trombones I and II, and Baritone. The music is written in a key signature of one sharp (F#) and a common time signature of 4/4. The score includes a variety of musical notations, including notes, rests, and dynamic markings such as *sfz* (sforzando) and *ff* (fortissimo). The Piccolo part is written in a higher register than the other instruments. The Flutes and Oboes parts are written in a higher register than the Clarinets and Bassoons. The Horns, Trumpets, and Trombones parts are written in a lower register. The Baritone part is written in a lower register than the other instruments. The score is a page from a larger work, as indicated by the page number 1 in the bottom left corner.

Clarinet II

Bassoons I II

Horns I II III IV

Trumpets I II III

Trombones I II

Bass Trombone Tuba

Timpani

Percussion
TENOR DRUM
LYRONS
BASS DRUM
KATLE

Harp or Piano

4 6 4 5

Bass Trombone
Tuba

Timpani

TENOR DRUM
LYMBUS
Percussion
BASS DRUM
RATTLE

Harp
or
Piano

Violins I
II

Violas

Cellos

Double Basses

IV. FOUR TRIBAL DANCES.

5

HAND GAME SONG [CHEYENNE]

This is a handwritten musical score for a piece titled "Hand Game Song" by Cheyenne. The score is arranged for a large orchestra, including woodwinds, brass, and strings. The key signature is one sharp (F#), and the time signature is 4/4. The score is divided into measures, with some measures containing multiple notes and rests. The woodwind section includes Piccolo, Flutes (I and II), Oboes (I and II), Clarinets (I and II), and Bassoons (I and II). The brass section includes Horns (I, II, III, IV) and Trumpets (I, II, III). The string section includes Trombones (I and II). The score is written in a clear, legible hand, with notes and rests clearly marked. The overall structure of the piece is organized into measures, with some measures containing multiple notes and rests. The woodwind section is particularly prominent, with many notes and rests. The brass section also has a significant role, with notes and rests. The string section provides a steady accompaniment. The score is a detailed and professional-looking musical arrangement.

Woodwinds:

- Piccolo
- Flutes I & II
- Oboes I & II
- Clarinets I & II
- Bassoons I & II

Brass:

- Horns I, II, III, IV
- Trumpets I, II, III
- Trombones I & II

Strings:

- Trombones I & II

Clarinet

I
II

Bassoon

I
II

Horn

I II
III IV

Trumpet

II III

Trombone

I
II

Bass Trombone
Tuba

Timpani GFC

Percussion

TENOR DRUM
Cymbals
BASS DRUM
RAITLE
WOOD
(MARACAS)
FLUTES

Harp

ass Trombone
Tuba

Timpani GFC

Percussion
TENDR DRUM
COMBALS
BASS DRUM
RATTLE
GOURD
(MARACAS)
CLAVES

Harp
or
Piano

Violins I
II

Violas

Cellos

Double Basses

5

13 SNAKE DANCE [HOPI]

Piccolo
Flutes I II
Oboes I II
Clarinet I II
Bassoon I II
Horn I II III IV
Trumpet I II III
Trombone I II

Clarinet I II

Bassoon I II

Horn I II III IV

Trumpet I II III

Trombone I II

Bass Trombone

Tuba

Timpani

Percussion

TAMBOURIN
CYMBALS
BASS DRUM
TRITON
CLAVES

Harp or Piano

1 2 4 2

Bass Trombone
Tuba

Timpani

Percussion
TOM TOM
CYMBALS
BASS DRUM
CASTLE
CLAVES

Harp
or
Piano

Violins I

II

Violas

Cellos

Double Bases

13

14

19 HUNTING SONG [NAVAJO]

23 THE NAKED BEAR [OJIBWAY]

Piccolo

Flutes I II

Oboes I II

Clarinets I II

Bassoons I II

Horns I II III IV

Trumpets I II III

Trombones I II

Bassoons I II

Horns I II III IV

Trumpets I II III

Trombones I II

Bass Trombone

Tuba

Timpani

Percussion
TENOR DRUM
SYMBOLS
BASS DRUM
RATTLE
CLAYES

Harp or Piano

The musical score is written for a full symphony orchestra. The instruments are arranged in a standard orchestral layout. The Bassoons and Horns play in the lower register, while the Trumpets and Trombones play in the upper register. The Percussion section includes a variety of instruments, and the Harp or Piano provides a melodic and harmonic foundation. The score is written in 2/4 time and features various musical notations including notes, rests, and dynamic markings.

ass Trombone
Tuba

Timpani

TENOR DRUM
SYMBOLS
Percussion
BASS DRUM
RATTLE

CLAVES

Harp
or
Piano

Violins I
II

Violas

Cellos

Double Bases

8va

Piccolo

8va

Flutes I II

Oboes I II

Clarinet I II

Bassoon I II

Horn I II III IV

Trumpet I II III

Trombone I II

Bass Trombone

Clarinet

I
II

Bassoon

I
II

Horn

I II
III IV

Trumpet

II III

Trombone

I
II

Bass Trombone
Tuba

Timpani

Percussion

TENOR DRUM
CYMBALS
DAIS DRUM
RATTLE
CLAVES

Harp
or
Piano

This musical score page contains staves for various orchestral instruments. The Clarinet and Bassoon staves (I and II) are at the top, followed by Horns (I, II, III, IV), Trumpets (II, III), Trombones (I, II), Bass Trombone/Tuba, Timpani, and a Percussion section with sub-staves for Tenor Drum, Cymbals, Dais Drum, Rattle, and Claves. At the bottom is a grand staff for Harp or Piano. The music is written in a key with one sharp (F#) and a common time signature. The score includes various musical notations such as notes, rests, and dynamic markings like 'ff' (fortissimo) and 'f' (forte). The Percussion section uses specific notation for each instrument, including 'x' for cymbals and 'o' for the dais drum.

Bass Trombone
Tuba

Timpani

Percussion
TENDR DR
CYMBALS
DAIS DRUM
RATTLE

CLAVES

Harp
or
Piano

Violins I
II

Violas

Cellos

Double Basses

V. A TRIBAL PRAYER [OMAHA]

12 ANDANTE

Piccolo

Flutes I II

Oboes I II

Clarinets I II

Bassoons I II

Horns I II III IV

Trumpets I II III

Trombones I II

Bass Trombone

CADENZA

Total Ritato

SOLO

11

Horns

I II

III IV

Trumpets

II III

Trombones

1

11

Bass Trombone
Tuba

Timpani

Percussion

CHIMES

**Harp
or**

Piano

4

2

II

Bass Trombone
Tuba

Timpani

Percussion

CHIMES

Harp
or
Piano

Violins I
II

Violas

Cellos

Double Bases

12 ANDANTE

Piccolo

Flutes I

Flutes II

Oboes I

Oboes II

Clarinet I

Clarinet II

Bassoon I

Bassoon II

Horn I II

Horn III IV

Trumpet I

Trumpet II III

Trombone I

Trombone II

Bass Trombone

Tuba

SOLO

rall.

1
Trumpets

II III

I
Trombones

II

Bass Trombone
Tuba

Timpani

Percussion

CHIMES

Harp
or
Piano

Violins I

II

rall. - - -

rall. - - -

Tuba

Timpani

Percussion

CHIMES

Harp
or
Piano

Violins I
II

Violas

Cellos

Double Basses

The musical score for page 18, measures 1 through 8, is as follows:

- Measures 1-6:** The Violins I and II, Violas, Cellos, and Double Basses play a rhythmic pattern. The Violins I and II play eighth notes, while the other instruments play quarter notes. The pattern is: $\frac{1}{2}$ rest, quarter note, quarter note, quarter note, quarter note, quarter note, quarter note, quarter note.
- Measure 7:** The Violins I and II, Violas, Cellos, and Double Basses play a rhythmic pattern. The Violins I and II play eighth notes, while the other instruments play quarter notes. The pattern is: $\frac{1}{2}$ rest, quarter note, quarter note, quarter note, quarter note, quarter note, quarter note, quarter note. The measure is marked with a *rall.* (rallentando) marking.
- Measure 8:** The Violins I and II, Violas, Cellos, and Double Basses play a rhythmic pattern. The Violins I and II play eighth notes, while the other instruments play quarter notes. The pattern is: $\frac{1}{2}$ rest, quarter note, quarter note, quarter note, quarter note, quarter note, quarter note, quarter note.

Piccolo

Flutes I

II

Oboes I

II

Clarinet I

II

Bassoon I

II

Horn I II

III IV

Trumpet I

II III

Trombone I

II

Bass Trombone
Tuba

Handwritten musical score for measures 25-30. The score includes parts for Piccolo, Flutes I & II, Oboes I & II, Clarinets I & II, Bassoons I & II, Horns I-IV, Trumpets I & II-III, Trombones I & II, and Bass Trombone/Tuba. The music features various dynamics (mf, f, sf, sfz), tempo markings (molto rall., accel., a tempo, solo, rall.), and articulation (tr, trum). The Trombone I part includes a handwritten instruction: "IF 3RD IS NOT 2ND TROMBONE." The score is written on a system of staves with treble and bass clefs, and includes various musical notations such as notes, rests, and slurs.

Bassoons
I
II

Horns

I II

III IV

Trumpets

II III

Trombones

I

II

Bass Trombone
Tuba

Timpani

Percussion

CHIMES

Harp
or
Piano

Handwritten musical notation and annotations for Trombones and Bass Trombone/Tuba.

Annotations include:

- IF 3RD IS NOT BASS TROMBONE.*
- mf* (mezzo-forte) dynamic markings.
- Handwritten notes and rests on the staves.

Bass Trombone
Tuba

Timpani

Percussion

CHIMES

Harp
or
Piano

25

Violins I
II

Violas

Cellos

Double Bases

IF 3RD IS NOT
BASS TROMBONE.

Handwritten musical score for various instruments. The score includes tempo markings such as *molto rall.*, *accel.*, and *a tempo*, and dynamic markings like *mf* and *rall.*. The instruments listed on the left are Bass Trombone/Tuba, Timpani, Percussion, CHIMES, Harp or Piano, Violins I/II, Violas, Cellos, and Double Bases. The score is marked with a box containing the number 25. There are also some handwritten notes and markings above the Bass Trombone/Tuba staff, including the instruction "IF 3RD IS NOT BASS TROMBONE."

Bassoons

Horns

Trumpets

Trombones

Bass Trombone
Tuba

Timpani

Percussion

CHIMES

Harp
or
Piano

molto rall.

molto rall.

mf molto rall. mp

Bass Trombone
Tuba

Timpani

Percussion

CHIMES

Harp
or
Piano

Violins I
II

Violas

Cellos

Double Bases

molto rall.

mp

molto rall.

mp

mf molto rall. mp

mf

molto rall.

mf

molto rall.

mf

molto rall.

mf molto rall.

molto rall.

mp

VI. SUN CHANT

5 ALLEGRO

MAJESTIC

Piccolo

Flutes I II

Oboes I II

Clarinets I II

Bassoons I II

Horns I II III IV

Trumpets I II III

Trombones I II

Bass Trombone

The musical score is written in 4/4 time and features a variety of musical notations. The woodwinds (Piccolo, Flutes, Oboes, Clarinets, Bassoons) and strings (Horns, Trumpets, Trombones, Bass Trombone) are all present. The score includes dynamic markings such as 'f' (forte) and 'sf' (sforzando), and various musical symbols like notes, rests, and slurs. The tempo is marked 'ALLEGRO' and the mood is 'MAJESTIC'. The score is handwritten and appears to be a working draft or a composer's manuscript.

Bassoons

I

II

Horns

I II

III IV

Trumpets

II III

Trombones

I

II

Bass Trombone

Tuba

Timpani

Percussion
TOM TOM
CYMBALS
BASS DRUM

Harp
or
Piano

This musical score page contains measures 1 through 8 of a symphony. The key signature has one sharp (F#), and the time signature is 4/4. The score is written for the following instruments:

- Bassoons:** Two staves (I and II) with a brace. They play a melodic line in the first four measures, then rest.
- Horns:** Four staves (I, II, III, IV) with a brace. They play a rhythmic pattern of eighth and sixteenth notes in the first four measures, then rest.
- Trumpets:** Three staves (I, II, III) with a brace. They play a melodic line in the first four measures, then rest.
- Trombones:** Two staves (I and II) with a brace. They play a melodic line in the first four measures, then rest.
- Bass Trombone/Tuba:** One staff. It plays a melodic line in the first four measures, then rests.
- Timpani:** One staff. It plays a rhythmic pattern of eighth and sixteenth notes in the first four measures, then rests.
- Percussion:** One staff. It includes parts for TOM TOM, CYMBALS, and BASS DRUM. The TOM TOM and CYMBALS parts are marked with 'L.V.' (Larghetto Vivace) and play a rhythmic pattern of eighth and sixteenth notes in the first four measures, then rest.
- Harp or Piano:** Two staves with a brace. They are empty for the first four measures.

The score is written in a standard musical notation style, with notes, rests, and dynamic markings (e.g., *ff* for fortissimo) indicating the performance. The first four measures are marked with a large '4' at the beginning, indicating the time signature. The last four measures are marked with a large 'C' at the beginning, indicating the key signature.

11
Bass Trombone
Tuba

Timpani

TOM TOM
Percussion CYMBALS
BASS DRUM

Harp
or
Piano

MAJESTIC

Violins I
II

Violas

Cellos

Double Bases

5 ALLEGRO

Piccolo

Flutes I II

Oboes I II

Clarinets I II

Bassoons I II

Horns I II III IV

Trumpets I II III

Trombones I II

Bass Trombone Tuba

Bassoons

I

II

Horns

I II

III IV

Trumpets

II III

Trombones

I

II

Bass Trombone

Tuba

Timpani

Percussion

Tom Tom
Cym.
Bass Drum

Harp

or

Piano

Bass Trombone
Tuba

Timpani

Percussion
Tom Tom
Snare Drum
Bass Drum

Harp
or
Piano

Violins I
II

Violas

Cellos

Double Bases

Piccolo

Flutes I II

Oboes I II

Clarinets I II

Bassoons I II

Horns I II III IV

Trumpets I II III

Trombones I II

Bass Trombone Tuba

This musical score page, numbered 20, contains staves for various instruments. The woodwind section includes Piccolo, Flutes (I and II), Oboes (I and II), Clarinets (I and II), and Bassoons (I and II). The brass section includes Horns (I, II, III, and IV), Trumpets (I, II, and III), Trombones (I and II), and a Bass Trombone/Tuba. The string section is represented by a single staff at the bottom. The score is written in a key with one flat (B-flat) and a common time signature. It features complex rhythmic patterns, including triplets and sixteenth notes, with many notes marked with accents. The woodwinds and strings play a melodic line, while the brass section provides harmonic support with sustained notes and rhythmic patterns. The Piccolo and Flutes play a melodic line in the upper register, while the Oboes and Clarinets play a similar line in the middle register. The Bassoons and Bass Trombone/Tuba play a lower melodic line. The Horns and Trumpets play a rhythmic pattern of eighth and sixteenth notes. The Trombones play a rhythmic pattern of eighth and sixteenth notes. The strings play a rhythmic pattern of eighth and sixteenth notes.

Clarinet

I

II

Bassoon

I

II

Horn

I II

III IV

Trumpet

II III

Trombone

I

II

Bass Trombone

Tuba

Timpani

Percussion

Tom-Tom

Cymbals

Bass Drum

Harp
or

Bass Trombone
Tuba

Timpani

Percussion
TOM-TOM
SYMPHONS
BASS DRUM

Harp
or
Piano

Violins I
II

Violas

Cellos

Double Bases

20

DIV.

UNIS. . .

AL.

Bass Trombone
Tuba

Timpani

Percussion
TOM-TOM
CYMBALS
BASS DRUM

Harp
or
Piano

Violins
I
II

Violas

Cellos

Double Bases

20

DIV.

UNIS.

AK

Piccolo

Flutes I II

Oboes I II

Clarinets I II

Bassoons I II

Horns I II III IV

Trumpets I II III

Trombones I II

This musical score page, numbered 30, contains staves for the Piccolo, Flutes (I and II), Oboes (I and II), Clarinets (I and II), Bassoons (I and II), Horns (I, II, III, and IV), Trumpets (I, II, and III), and Trombones (I and II). The woodwind section is highly active, with many notes and dynamic markings such as *f* (forte) and *ff* (fortissimo). The brass section, including the Horns, Trumpets, and Trombones, is mostly silent for the first half of the page, with some notes appearing in the latter half. The score is written in a standard musical notation with various clefs, key signatures, and dynamic markings.

Clarinet I II

Bassoon I II

Horn I II

Horn III IV

Trumpet I

Trumpet II III

Trombone I

Trombone II

Bass Trombone

Tuba

Timpani

Percussion

[SLEIGH BELL]
[TOM-TOM]
CYMBAL
BASS DRUM

Harp or Piano

This musical score is for a symphony orchestra, likely for a holiday-themed piece given the inclusion of sleigh bells. The score is written for a full orchestra, with parts for woodwinds (Clarinet I & II, Bassoon I & II), brass (Horn I & II, Horn III & IV, Trumpet I & II & III, Trombone I & II, Bass Trombone, and Tuba), and percussion (Timpani, Sleigh Bells, Tom-Tom, Cymbal, and Bass Drum). The string section (Harp or Piano) is also present. The music is in 4/4 time, with a key signature of one flat (B-flat major or D minor). The score is divided into measures, with some measures containing dynamic markings such as *f* (forte) and *ff* (fortissimo). The percussion section includes a variety of instruments, including sleigh bells, tom-toms, cymbals, and a bass drum, which are used to create a festive and rhythmic atmosphere. The woodwind and brass sections play melodic and harmonic lines, while the strings provide a steady accompaniment.

II

Bass Trombone

Tuba

Timpani

[SLEIGH BELLS
TOM-TOM]
Percussion CYMBAL
BASS DRUM

Harp
or
Piano

30

Violins I

Violins II

Violas

Cellos

Double Bases

Piccolo

Flutes I II

Oboes I II

Clarinets I II

Bassoons I II

Horns I II III IV

Trumpets I II III

Trombones I II

Bass Trombone

Tuba

The musical score is written for a large orchestra. The instruments are listed on the left side of the page. The score is written in 2/4 time. The music features complex rhythmic patterns, including triplets and sixteenth notes. The score is divided into measures, with some measures containing multiple notes for different instruments. The notation includes various musical symbols such as clefs, key signatures, and dynamic markings like 'rit.' and 'ff'.

Bassoons
I
II

Horns
I II
III IV

Trumpets
I
II III

Trombones
I
II

1st Trombone
Tuba

Timpani

Percussion
[SLEIGH BELL
TOM-TOM
CYMBALS
BASS DRUM]

Harp
or
Piano

The musical score is written for a full symphony orchestra. It begins with a key signature of one sharp (F#) and a 4/4 time signature. The woodwind section (Bassoons) and brass section (Horns, Trumpets, Trombones, 1st Trombone/Tuba) play a melodic line with a rising eighth-note pattern. The percussion section (Timpani, Sleigh Bell, Tom-Tom, Cymbals, Bass Drum) provides a rhythmic accompaniment. The strings (Harp or Piano) are indicated by a brace but have no notation. The score concludes with a ritardando (rit.) and a final chord.

Class Trombone
Tuba

Timpani

Percussion
[SLASH BELL
TOM-TOM
CYMBALS
BASS DRUM]

Harp
or
Piano

Violins I
II

Violas

Cellos

Double Basses

ADAGIO

5

PICCOLO IN C

FLUTES IN C

OBOES

E♭ CLARINET

B♭ CLARINET I

B♭ CLARINET II

B♭ CLARINET III

E♭ ALTO CLARINET

B♭ BASS CLARINET

E♭ CONTRABASS CLARINET

BASSOONS

E♭ ALTO SAXOPHONE I

E♭ ALTO SAXOPHONE II

Soli

mf

Soli

mf

Soli

mf

Handwritten musical score for the first system, featuring three staves for Trombones (I, II, III) and three staves for Horns (I, II, III). The notation includes various musical symbols such as clefs, time signatures, and notes.

Trombone I
Trombone II
Trombone III
Horn I
Horn II
Horn III

Handwritten musical score for the second system, featuring three staves for Saxophones (Alto I, Alto II, Baritone) and three staves for Clarinets (Alto, Bass, Contrabass). The notation includes various musical symbols such as clefs, time signatures, and notes.

Saxophone Alto I
Saxophone Alto II
Saxophone Baritone
Clarinet Alto
Clarinet Bass
Clarinet Contrabass

Handwritten musical score for the third system, featuring three staves for Oboes, three staves for Clarinets (Alto, Bass, Contrabass), and three staves for Saxophones (Alto I, Alto II, Baritone). The notation includes various musical symbols such as clefs, time signatures, and notes. The word "Solo" is written on the first staff of the Oboes.

Oboes
Clarinet Alto
Clarinet Bass
Clarinet Contrabass
Saxophone Alto I
Saxophone Alto II
Saxophone Baritone

Handwritten musical score for the fourth system, featuring three staves for Saxophones (Alto I, Alto II, Baritone) and three staves for Clarinets (Alto, Bass, Contrabass). The notation includes various musical symbols such as clefs, time signatures, and notes.

Saxophone Alto I
Saxophone Alto II
Saxophone Baritone
Clarinet Alto
Clarinet Bass
Clarinet Contrabass

B^b CORNET I
 B^b CORNET II
 B^b CORNET III
 E HORNS I & II
 E HORNS III & IV
 TROMBONE I
 TROMBONE II
 TROMBONE III
 BARITONE
 TUBAS

TIMPANI
 PERCUSSION I CHIMES INDIAN BELLS
 PERCUSSION II SUSPENDED CYMBAL TIMPANI (SMALL BONGOS)
 PERCUSSION III Temple Blocks
 PERCUSSION IV, V, VI STRIKE DRUM CRASH CYMBALS BASS DRUM

CHIMES
 SUS. CYM. W/SOFT TIMPANI STICKS
 Temple Blocks
 STRIKE DRUM CRASH CYMBALS BASS DRUM

© Copyright 1970
 by
 Don Verne-Joseph

Handwritten musical score for a 13-piece orchestra. The score is written on 13 staves, each with a clef and a key signature of one sharp (F#). The instruments are: Pic., Fls., Obs., E.C., Cl. I, Cl. II, Cl. III, A.C., B.S. Cl., C.B.S. Cl., B.S.N.S., A.C. Sax. I, A.C. Sax. II, T. Sax., and Bar. Sax. The music is in common time (C) and features various dynamics (f, mf, ff) and articulations (accents, slurs). The score is handwritten and appears to be a rehearsal or performance version.

Handwritten musical score for a large ensemble. The score is written on 14 staves, each with a label on the left. The instruments are arranged in four groups of four staves each. The notation includes various musical symbols such as notes, rests, and dynamic markings.

The staves are labeled as follows:

- AL. SAX. I
- AL. SAX. II
- T. SAX.
- BAR. SAX.
- COR. I
- COR. II
- COR. III
- HRNS. I-II
- HRNS. III-IV
- TRB. I
- TRB. II
- TRB. III
- BAR.
- TUBAS
- TIMPANI
- PERC.

The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is written in a handwritten style, with some corrections and annotations visible. The percussion section (TUBAS, TIMPANI, PERC.) has more detailed notation, including specific rhythmic patterns and dynamic markings like *mf* and *f*. The woodwind and brass sections (AL. SAX., T. SAX., BAR. SAX., COR., HRNS., TRB., BAR.) have mostly empty staves, suggesting they are not playing in this section of the score. The string section (TUBAS, TIMPANI, PERC.) is the only section with active notation in this page.

Handwritten musical score for a percussion ensemble, featuring 13 staves. The staves are labeled on the left as follows: COL. I, COL. II, COL. III, COL. IV, HRS. I-II, HRS. III-IV, TRB. I, TRB. II, TRB. III, BAR., TUBAS, TIMPANI, PERS. I, PERS. II, PERS. III, and PERS. IV-VI. The score includes various musical notations such as notes, rests, and dynamic markings (e.g., *mf*, *p*). A large bracket spans the first four staves (COL. I-IV), and another large bracket spans the last four staves (PERS. I-IV). The score is written on a grid of 13 staves, with a large bracket spanning the first four staves and another large bracket spanning the last four staves. The score is written on a grid of 13 staves, with a large bracket spanning the first four staves and another large bracket spanning the last four staves. The score is written on a grid of 13 staves, with a large bracket spanning the first four staves and another large bracket spanning the last four staves.

Handwritten musical score for a woodwind and brass ensemble, measures 14 and 15. The score includes parts for Piccolo, Flute, Oboe, E-flat Clarinet, Clarinet I, Clarinet II, Clarinet III, Alto Clarinet, Bass Clarinet, Contrabass Clarinet, Bassoon, Alto Saxophone I, Alto Saxophone II, Tenor Saxophone, and Baritone Saxophone. The music features complex rhythmic patterns, including triplets and sixteenth notes, and dynamic markings such as 'f' (forte) and 'rit.' (ritardando). The key signature is one flat (B-flat major or E-flat major).

Handwritten musical score for a large ensemble, featuring various instruments and woodwinds. The score is written on multiple staves, with some staves containing multiple systems of notation.

Instrument List (from left to right):

- CL. III
- AL. CL.
- BS. CL.
- CBS. CL.
- BSNS.
- AL. SAX. (horn 3)
- AL. SAX. (horn 3)
- T. SAX.
- BAR. SAX.
- COR. I
- COR. II
- COR. III
- HARP. I-II
- HARP. III-IV
- TRB. I
- TRB. II

Key Musical Elements:

- Tempo/Performance Markings:** *rit.* (ritardando) is marked frequently across the percussion and woodwind staves.
- Dynamic Markings:** *f* (forte) and *rit.* are used to indicate volume and tempo changes.
- Articulation:** *div.* (divisi) is marked for the woodwinds.
- Phrasing:** *Soli* (solo) is marked for the Harp.
- Rehearsal Marks:** Roman numerals (I, II, III, IV) are used to denote specific sections of the music.
- Staff Groupings:** The woodwinds (SAX. and COR.) are grouped together, as are the strings (TRB.).

The score is a complex orchestration, likely for a film or stage production, given the variety of instruments and the detailed performance instructions.

Handwritten musical score for a large ensemble, featuring various instruments and vocal parts. The score is written on multiple staves, with some parts marked "rit." (ritardando) and "Soli". The instruments listed include COR. I, COR. II, COR. III, HORN I-II, HORN III-IV, TRB. I, TRB. II, TRB. III, BAR., TUBAS, TROMBONI, PERC. I, PERC. II, PERC. III, and PERC. IV. The score includes dynamic markings such as *f*, *mf*, *pp*, and *rit.*. The piece concludes with a final measure marked "rit." and a page number "15".

4

A TEMPO

25

Pic.
 Fls.
 Obs.
 E♭ Cl.
 CL I
 CL II
 CL III
 AL Cl.
 BS Cl.
 CRS. Cl.
 Bsns.
 AL. SAK I
 AL. SAK II
 T. SAX
 BAR. SAK

AL. CL. BS. CL. CRS. CL. BSNs. AL. SAX I AL. SAX II T. SAX BAR. SAX COR. I COR. II COR. III HRNS. I-II HRNS. III-IV TRB. I TRB. II TRB. III

Handwritten musical score for a symphony orchestra, featuring staves for various instruments including Cor, Clarinet, Flute, Oboe, Bassoon, Trumpet, Trombone, Tuba, Timpani, Percussion, and Strings. The score includes musical notation, dynamics (e.g., *legato*, *f*, *sf*), and performance instructions (e.g., *to Timpani*, *to Trombones*). The page is numbered 25.

* Release Flute and Oboe while Clarinet I continues.

27 30

PIC. *27*

FLS. *27*

OBS. *27*

E♭ CL. *27*

CL. I *27*

CL. II *27*

CL. III *27*

AL. CL. *27*

BS. CL. *27*

CBS. CL. *27*

BSNS. *27*

AL. SAX. *27*

AL. SAX. *27*

T. SAX. *27*

BAR. SAX. *27*

Soli

Soli mf

Soli mf

mf

mf

(BSN.) mf

Handwritten musical score for a large ensemble, featuring multiple staves and instruments. The score is written in black ink on aged paper.

Instrumentation (from top to bottom):

- TRB. I
- TRB. II
- TRB. III
- HNS. I
- HNS. II
- COR. I
- COR. II
- COR. III
- BAR. SFX.
- T. SAX.
- AL. SAX. I
- AL. SAX. II
- BSNS.
- CBS. CL.
- BS. CL.

Key Musical Features:

- The score includes various musical notations such as notes, rests, and dynamic markings (*f*, *mf*, *ff*).
- There are several measures with complex rhythmic patterns, including triplets and sixteenth notes.
- The bottom section of the score features a dense arrangement of notes, possibly representing a woodwind or string ensemble.

Handwritten musical score for a symphony orchestra, measures 27-30. The score is written on 13 staves, each with a woodwind or percussion instrument label on the left. The notation includes notes, rests, and dynamic markings.

Instrument Labels (from top to bottom):

- COR. I
- COR. II
- COR. III
- FLUTE I
- FLUTE II
- TRUMPET I
- TRUMPET II
- TRUMPET III
- BARITONE
- TUBA
- TIMPANI
- PERCUSSION I
- PERCUSSION II
- PERCUSSION III
- PERCUSSION IV

Measure 27: Features a melodic line in the Trumpets and a rhythmic pattern in the Percussion.

Measure 28: Continues the melodic development in the Trumpets and the rhythmic pattern in the Percussion.

Measure 29: The melodic line in the Trumpets becomes more complex, with the Percussion providing a steady accompaniment.

Measure 30: The final measure of the page, showing a continuation of the musical themes.

Dynamic Markings: *mf* (mezzo-forte) is visible in measures 27 and 28.

Page Number: 30

45

40

Pic.

Fls.

Obs.

E♭ Cl.

Cl. I

Cl. II

Cl. III

AL Cl.

BS. Cl.

Cbs. Cl.

Bsns.

A. Str.

AL Str.

T. Str.

B. Str.

Handwritten musical score for a large ensemble, featuring multiple staves with notes, rests, and dynamic markings. The score is organized into systems, with each system containing multiple staves. The notation includes various musical symbols such as clefs, key signatures, time signatures, and dynamic markings like *mf*, *f*, and *pp*. The score is written in a traditional musical notation style, with notes, rests, and other musical symbols clearly visible. The handwriting is in black ink on a white background.

AL. CL.
SS. CL.
CBS. CL.
BSS. CL.
AL. SH.
AL. SH.
T. SH.
BASS SH.
COR. I.
COR. II.
COR. III.
HORN I.
HORN II.
HORN III.
TRUMPET I.
TRUMPET II.
TRUMPET III.

Handwritten musical score for a symphony, page 45. The score is written on 11 staves, each labeled with an instrument or voice part. The notation includes various musical symbols such as notes, rests, and dynamic markings. The page number '45' is visible in the bottom right corner.

Handwritten musical score for a symphony, page 45. The score is written on 11 staves, each labeled with an instrument or voice part. The notation includes various musical symbols such as notes, rests, and dynamic markings. The page number '45' is visible in the bottom right corner.

CBS. CL.

BSNS.

AL. SAX

AL. SAX II

T. SAX

BAL. SAX

COR. I

COR. II

COR. III

HRVS. E-II

HRNS II-II

TRB. I

TRB. II

TRB. III

BNL

TUPNS

div.

unil.

This is a handwritten musical score for a large ensemble, likely a symphony or concert band. The score is written on 14 staves, each labeled with an instrument or section. The instruments listed are: CBS. CL. (C Bass Saxophone), BSNS. (Bass Saxophone), AL. SAX (Alto Saxophone), AL. SAX II (Alto Saxophone II), T. SAX (Tenor Saxophone), BAL. SAX (Baritone Saxophone), COR. I (Cor Anglais), COR. II (Cor Anglais), COR. III (Cor Anglais), HRVS. E-II (Horn, E-flat II), HRNS II-II (Horn, II-II), TRB. I (Trumpet I), TRB. II (Trumpet II), TRB. III (Trumpet III), BNL (Bassoon), and TUPNS (Tupac). The score includes various musical notations such as notes, rests, and dynamic markings like *f*, *ff*, *rit.*, *div.*, and *unil.*. The notation is handwritten and appears to be a working draft or a rehearsal score.

Handwritten musical score for a large ensemble, featuring multiple staves for various instruments and voices. The notation includes notes, rests, and dynamic markings such as *f*, *mf*, and *div.*. The score is organized into systems, with measures numbered 46, 50, and 55. The instruments listed on the left include COR. I, COR. II, COR. III, WBS. I-II, WBS. III-IV, TRB. I, TRB. II, TRB. III, BNC, TUBAS, TIMPANI, PERC. I, PERC. II, PERC. III, and PERC. IV.

55

f L.V.

50

46

MELO MOSSO

Handwritten musical score for a large ensemble, featuring staves for Piccolo (PIC.), Flutes (FLS.), Oboes (OBS.), English Horn (EHL.), Clarinets I (CL. I), Clarinets II (CL. II), Clarinets III (CL. III), Alto Clarinet (AL. CL.), Bass Clarinet (BS. CL.), Contrabass Clarinet (CBAS. CL.), Bassoon (BSNS.), Alto Saxophone (AL. SAX), Alto Saxophone (AL. SAX), Tenor Saxophone (T. SAX), and Baritone Saxophone (BAR. SAX.). The score includes various musical notations such as notes, rests, and dynamic markings like *mp* and *mf*. A tempo marking "MELO MOSSO" is present at the top left. A rehearsal mark "60" is visible on the left side of the page. The score is written in a single system across 13 staves.

CL. III
AL. CL.
BS. CL.
CBS. CL.
BSS.
AL. SAX
AL. SAX.
T. SAX
BAR. SAX.
COR. I
COR. II
COR. III
HANS.
HANS.
TRB. I
TRB. II
TRB. III

Handwritten musical score for a large orchestra. The score is written on 15 staves, each with a clef and a key signature of one sharp (F#). The staves are labeled on the left: CL. III, AL. CL., BS. CL., CBS. CL., BSS., AL. SAX, AL. SAX., T. SAX, BAR. SAX., COR. I, COR. II, COR. III, HANS., HANS., TRB. I, TRB. II, and TRB. III. The notation includes various musical symbols such as notes, rests, beams, and dynamic markings like 'sfz' and 'f'. There are also some handwritten annotations and corrections throughout the score.

65

65

PIC.

F.C.S.

ORK.

E♭CL.

CL. I

CL. II

CL. III

AL. CL.

B♭S. CL.

CB. CL.

DSNS.

AL. SAX. I

AL. SAX. II

T. SAX.

BAR. SAX.

70

Soli - con Cl. & Hrn.

Soli - con ob. & Hrn.

Solo

Handwritten musical score for a symphony orchestra. The score is written on 20 staves, each with a clef and a key signature of one sharp (F#). The staves are labeled as follows:

- CL. III
- AL. CL.
- BS. CL.
- CS. CL.
- BSNS.
- AL. SAX. I
- AL. SAX. II
- T. SAX.
- BAS. SM.
- COL. I
- COL. II
- COL. III
- HANS. I-II
- HANS. III-IV
- TRB. I
- TRB. II

The score includes various musical notations such as notes, rests, and dynamic markings. Key markings include *mf* (mezzo-forte), *mp* (mezzo-piano), *p* (piano), and *f* (forte). There are also markings for *Solo* and *com. Ob. & cl.* (common Oboe and Clarinet). The notation is dense and typical of a full orchestral score.

Score for Percussion and Brass instruments, measures 65 to 70.

Measures 65-70:

- COB. I:** Solo, *mf*, quarter notes G4, A4, B4, C5.
- COB. II:** *mp*, quarter notes G4, A4, B4, C5.
- COB. III:** *mp*, quarter notes G4, A4, B4, C5.
- HANS. I, II:** *mp*, quarter notes G4, A4, B4, C5.
- HANS. III, IV:** *mp*, quarter notes G4, A4, B4, C5.
- TRB. I:** *mf*, quarter notes G4, A4, B4, C5.
- TRB. II:** *mf*, quarter notes G4, A4, B4, C5.
- TRB. III:** *mf*, quarter notes G4, A4, B4, C5.
- BAR:** *mf*, quarter notes G4, A4, B4, C5.
- TUBAS:** *mf*, quarter notes G4, A4, B4, C5.
- TIMPANI:** *mf*, quarter notes G4, A4, B4, C5.
- PERC. I:** *mf*, quarter notes G4, A4, B4, C5.
- PERC. II:** *mf*, quarter notes G4, A4, B4, C5.
- PERC. III:** *mf*, quarter notes G4, A4, B4, C5.
- PERC. IV, V, VI:** *mf*, quarter notes G4, A4, B4, C5.

Measures 71-76:

- COB. I:** *mf*, quarter notes G4, A4, B4, C5.
- COB. II:** *mp*, quarter notes G4, A4, B4, C5.
- COB. III:** *mp*, quarter notes G4, A4, B4, C5.
- HANS. I, II:** *mp*, quarter notes G4, A4, B4, C5.
- HANS. III, IV:** *mp*, quarter notes G4, A4, B4, C5.
- TRB. I:** *mf*, quarter notes G4, A4, B4, C5.
- TRB. II:** *mf*, quarter notes G4, A4, B4, C5.
- TRB. III:** *mf*, quarter notes G4, A4, B4, C5.
- BAR:** *mf*, quarter notes G4, A4, B4, C5.
- TUBAS:** *mf*, quarter notes G4, A4, B4, C5.
- TIMPANI:** *mf*, quarter notes G4, A4, B4, C5.
- PERC. I:** *mf*, quarter notes G4, A4, B4, C5.
- PERC. II:** *mf*, quarter notes G4, A4, B4, C5.
- PERC. III:** *mf*, quarter notes G4, A4, B4, C5.
- PERC. IV, V, VI:** *mf*, quarter notes G4, A4, B4, C5.

ALLEGRO

81

PIC.

FLS.

OBS.

E♭CL.

CL. I

CL. II

CL. III

AL. CL.

B♭S. CL.

CON. CL.

BASS.

AL. SAX.

AL. SAX.

T. SAX.

BAR. SAX.

Handwritten musical score for a large ensemble, featuring multiple staves with musical notation, including notes, rests, and dynamic markings.

AL. CL.
BS. CL.
CSS. CL.
BSS.
AL. SAX.
AL. SAX.
T. SAX.
BMA. SAX.
COR. I
COR. II
COR. III
HANS. I. II
HANS. III. IV
TRB. I
TRB. II
TRB. III

COR. I
 COR. II
 COR. III
 HORN I
 HORN II
 TRB. I
 TRB. II
 TRB. III
 BAR
 TUBAS
 TIMPANI
 PERC. I
 PERC. II
 PERC. III
 PERC. IV

71

PIC.

FLS.

OBS.

E♭ CL.

CL. I

CL. II

CL. III

AL. CL.

BS. CL.

EBS. CL.

BSNS.

AL. SAX.

AL. SAX.

T. SAX.

BARI. SAX.

CON. T.

This is a handwritten musical score for a woodwind and brass ensemble, spanning measures 77 to 80. The score is written on 14 staves, each with a specific instrument label to its left. The key signature is one flat (Bb), and the time signature is 4/4. The notation includes various musical symbols such as notes, rests, beams, and slurs. The woodwind section (Piccolo, Flutes, Oboes, E♭ Clarinet, Clarinets I, II, III, Alto Clarinet, Bass Clarinet, Bassoon, and Saxophones) features complex melodic and harmonic patterns, often with multiple notes beamed together. The brass section (Alto Saxophone, Tenor Saxophone, Baritone Saxophone, and Contrabass Trombone) provides harmonic support with sustained notes and some melodic movement. The score is written in a clear, legible hand, with some corrections and markings visible throughout.

A page of a musical score for a large orchestra. The score is written on multiple staves, organized into systems. The top system includes staves for woodwinds (flutes, oboes, clarinets, bassoons) and brass (trumpets, trombones, tuba). The bottom system includes staves for strings (violins, violas, cellos, double basses). The notation is complex, featuring various musical symbols such as notes, rests, and dynamic markings. The score is written in a standard musical notation style, with a key signature of one flat and a time signature of 4/4. The page is numbered 1 in the bottom right corner.

Fl. I
Fl. II
Ob. I
Ob. II
Clar. I
Clar. II
Bassoon I
Bassoon II
Tuba
Trp. I
Trp. II
Trp. III
Trp. IV
Tbn. I
Tbn. II
Tbn. III
Tbn. IV
Cello
Double Bass
Violin I
Violin II
Viola
Vcllo
Db.

Handwritten musical score for "The Rose Tree". The score is written on 15 staves. The instruments and parts are labeled on the right side of the staves:

- STAFF 1: VOICE I
- STAFF 2: VOICE II
- STAFF 3: VOICE III
- STAFF 4: VOICE IV
- STAFF 5: VOICE V
- STAFF 6: VOICE VI
- STAFF 7: VOICE VII
- STAFF 8: VOICE VIII
- STAFF 9: VOICE IX
- STAFF 10: VOICE X
- STAFF 11: VOICE XI
- STAFF 12: VOICE XII
- STAFF 13: VOICE XIII
- STAFF 14: VOICE XIV
- STAFF 15: VOICE XV

The score includes various musical notations such as notes, rests, and bar lines. The tempo is marked "Allegretto" at the top left. The key signature is one flat (B-flat). The time signature is 3/4. The score is written in a cursive, handwritten style.

Handwritten musical score for a large ensemble. The score is organized into systems, each containing staves for different instruments. The instruments listed at the bottom are: PIC., PLS., OBS., Eb CL., CL. I, CL. II, CL. III, AL. CL., BS. CL., Cbs. CL., BSNS., AL. SM. I, AL. SM. II, T. S. SM., and BAR. SM. The notation includes various musical symbols such as notes, rests, and dynamic markings. There are also some handwritten annotations and a large '12' at the top left.

Handwritten musical score for a large ensemble, featuring multiple staves with musical notation and instrument labels.

Instrument Labels (from left to right):

- BS. CL.
- CS. CL.
- BSHS.
- AL. Sax. I
- AL. Sax. II
- T. Sax.
- BAR. Sax.
- Cor. I
- Cor. II
- Cor. III
- HRNS. I. II
- HRNS. III. IV
- TRB. I
- TRB. II
- TRB. III
- Drum

The score is written in a system of staves, with musical notation including notes, rests, and dynamic markings. The notation is dense and complex, typical of a full orchestral or band score.

[illegible]

Handwritten musical score for a large ensemble, featuring staves for Piccolo, Flutes, Oboes, English Horn, Clarinets I, II, III, Alto Saxophones, Basses, Contrabass, Bassoon, Alto Saxophone I, Alto Saxophone II, Tenor Saxophone, and Baritone Saxophone. The score includes various musical notations such as notes, rests, and dynamic markings (e.g., *mf*, *f*, *dim.*).

90

Pic.

Fls.

Obs.

Eng. H.

Cl. I

Cl. II

Cl. III

Al. Cl.

Bs. Cl.

Cbs. Cl.

Bsns.

Al. Sax. I

Al. Sax. II

T. Sax.

Bar. Sax.

St. Murt.

[illegible]

100

PIC.

FLS.

OBS.

E^bCL.

CL. I

CL. II

CL. III

AL. CL.

BS. CL.

CBS. CL.

BSNS.

AL. SAX. I

AL. SAX. II

T. SAX

BAR. SAX

SOLI

SOLI

OPEN

AL. SAX. I	AL. SAX. II	T. SAX.	BAR. SAX.	COL. I	COL. II	COL. III	HENS. I. II	HENS. III. IV	TREB. I	TREB. II	TREB. III	BAC.	TURB.	TIMPAN.	PERC. I

col. I
col. II
col. III
HENS.
I. II
HENS.
III. IV
TRB. I
TRB. II
TRB. III
BAR.
TUBAS
TIMPANI
PERC. I
PERC. II
PERC. III
PERC.
IV, V, VI

105

110

108

Fl.

Fl.

OBS.

Ob.

CL. I

CL. II

CL. III

AL. CL.

BS. CL.

CR. CL.

BSNS.

AL. SAX I

AL. SAX II

T. SAX

BAR. SAX.

BA.SAX.
COR. I
COR. II
COR. III
HRS. I-II
HRS. III-IV
TRB. I
TRB. II
TRB. III
BAR.
TUBAS
TIMPANI
PERC. I
PERC. II
PERC. III
PERC. IV, V, VI

COR. I
 COR. II
 COR. III
 HRNS. I-II
 HRNS. III-IV
 TRB. I
 TRB. II
 TRB. III
 BAR.
 TUBAS
 TIMPANI
 PERC. I
 PERC. II
 PERC. III
 PERC. IV, V, VI

108
 110

115 120

PIC.
FLS.
OBS.
CL. I
CL. II
CL. III
AL. CL.
BS. CL.
CBS. CL.
BSSNs.
AL. SN.
AL. SN.
T. SN.
BM. SN.

AL. CL.

BS. CL.

CBS. CL.

BSNS.

AL. SAX
IAL. SAX
II

T. SAX

BM. SAX

COR. I

COR. II

COR. III

HRNS.
I - IIHRNS.
III - IV

TRB. I

TRB. II

TRB. III

COR. I
 COR. II
 COR. III
 HRNS. I & II
 HRNS. III & IV
 TRB. I
 TRB. II
 TRB. III
 BAR
 TUBAS
 TUBANI
 PERC. I
 PERC. II
 PERC. III
 PERC. IV, V, VI

115
 110

11
Rab.

125

Pic.

Fls.

OBS.

E♭ Cl.

Cl. I

Cl. II

Cl. III

Al. Cl.

Bs. Cl.

CBS. Cl.

Bsns.

Al. Sax.
2

Al. Sax.
II

T. Sax.

BAR. Sax.

This musical score is written for a large ensemble, including Piccolo, Flutes, Oboe, E♭ Clarinet, Clarinets I, II, and III, Alto Clarinet, Bass Clarinet, Contrabass Clarinet, Bassoons, Alto Saxophones (I and II), Tenor Saxophone, and Baritone Saxophone. The score is divided into two systems. The first system begins with a key signature of one sharp (F#) and a common time signature (C). The woodwinds and strings play a complex, rhythmic pattern, while the brass instruments provide a steady, low-frequency accompaniment. The second system continues the same musical themes, with the woodwinds and strings playing a more active role. The score is written in a standard musical notation style, with notes, rests, and other musical symbols clearly visible on the staves.

RAL. 125

PC.

FLS.

OBs.

E♭ CL.

CL. I

CL. II

CL. III

AL. CL.

Bs. CL.

CBs. CL.

Bsns.

AL. Sax.

A. Sax.

T. Sax.

BAR. Sax.

BSNS.
AL. SAX. I
AL. SAX. II
T. SAX.
BAR. SAX.
COR. I
COR. II
COR. III
HNS. I. II
HNS. III. IV
TRB. I
TRB. II
TRB. III
BAR.
TUBAS
TIMPANI

Score for Percussion and Brass instruments. The score is divided into two systems, 122 and 125, with a *Rall...* marking between them.

Instrument List:

- COR. I
- COR. II
- COR. III
- WDRS. I
- WDRS. II
- WDRS. III
- WDRS. IV
- TRB. I
- TRB. II
- TRB. III
- BAR.
- TUBAS
- TIMBANI
- PERC. I
- PERC. II
- PERC. III
- PERC. IV

System 122:

- COR. I, COR. II, COR. III:** Play a series of eighth notes, starting with a *sfz* (sforzando) dynamic.
- WDRS. I, WDRS. II, WDRS. III, WDRS. IV:** Play a series of eighth notes, starting with a *sfz* dynamic.
- TRB. I, TRB. II, TRB. III:** Play a series of eighth notes, starting with a *sfz* dynamic.
- BAR.:** Play a series of eighth notes, starting with a *sfz* dynamic.
- TUBAS:** Play a series of eighth notes, starting with a *sfz* dynamic.
- TIMBANI:** Play a series of eighth notes, starting with a *sfz* dynamic.
- PERC. I, PERC. II, PERC. III, PERC. IV:** Play a series of eighth notes, starting with a *sfz* dynamic.

System 125:

- COR. I, COR. II, COR. III:** Play a series of eighth notes, starting with a *sfz* dynamic.
- WDRS. I, WDRS. II, WDRS. III, WDRS. IV:** Play a series of eighth notes, starting with a *sfz* dynamic.
- TRB. I, TRB. II, TRB. III:** Play a series of eighth notes, starting with a *sfz* dynamic.
- BAR.:** Play a series of eighth notes, starting with a *sfz* dynamic.
- TUBAS:** Play a series of eighth notes, starting with a *sfz* dynamic.
- TIMBANI:** Play a series of eighth notes, starting with a *sfz* dynamic.
- PERC. I, PERC. II, PERC. III, PERC. IV:** Play a series of eighth notes, starting with a *sfz* dynamic.

Dynamic Markings: *sfz* (sforzando), *f* (forte), *ff* (fortissimo).

Tempo/Performance Markings: *Rall...* (Ritardando), *122*, *125*.

MOLTO RALL.

ADAGIO

18

128 130

Flc. Fls. Obs. Eb Cl. Cl. I Cl. II Cl. III Al. Cl. Bs. Cl. Cbs. Cl. Bsns. Al. Sm. Al. Sm. T. Sm. Bar. Sm.

AL. SAX. I

AL. SAX. II

T. SAX

BAR. SAX.

COR. I

COR. II

COR. III

HRNS. I - II

HRNS. III - IV

TRB. I

TRB. II

TRB. III

BAR.

TUBAS

TIMPANI

PERC. I

(ENDIAN
DESS)

This is a handwritten musical score for a large orchestra. It consists of 14 staves, each labeled with an instrument or section. The instruments are: AL. SAX. I, AL. SAX. II, T. SAX, BAR. SAX., COR. I, COR. II, COR. III, HRNS. I - II, HRNS. III - IV, TRB. I, TRB. II, TRB. III, BAR., TUBAS, TIMPANI, and PERC. I. The score is written in a single system with four measures. The notation includes various musical symbols such as notes, rests, beams, and dynamic markings. The first measure is marked with a key signature of one flat (Bb) and a common time signature (C). The second measure is marked with a key signature of two flats (Bb, Eb) and a common time signature (C). The third measure is marked with a key signature of one flat (Bb) and a common time signature (C). The fourth measure is marked with a key signature of two flats (Bb, Eb) and a common time signature (C). The score includes dynamic markings such as 'ff' (fortissimo) and 'f' (forte). The percussion section (PERC. I) is marked with a key signature of one flat (Bb) and a common time signature (C). The score is written in a single system with four measures. The notation includes various musical symbols such as notes, rests, beams, and dynamic markings. The first measure is marked with a key signature of one flat (Bb) and a common time signature (C). The second measure is marked with a key signature of two flats (Bb, Eb) and a common time signature (C). The third measure is marked with a key signature of one flat (Bb) and a common time signature (C). The fourth measure is marked with a key signature of two flats (Bb, Eb) and a common time signature (C). The score includes dynamic markings such as 'ff' (fortissimo) and 'f' (forte). The percussion section (PERC. I) is marked with a key signature of one flat (Bb) and a common time signature (C). The score is written in a single system with four measures. The notation includes various musical symbols such as notes, rests, beams, and dynamic markings. The first measure is marked with a key signature of one flat (Bb) and a common time signature (C). The second measure is marked with a key signature of two flats (Bb, Eb) and a common time signature (C). The third measure is marked with a key signature of one flat (Bb) and a common time signature (C). The fourth measure is marked with a key signature of two flats (Bb, Eb) and a common time signature (C). The score includes dynamic markings such as 'ff' (fortissimo) and 'f' (forte). The percussion section (PERC. I) is marked with a key signature of one flat (Bb) and a common time signature (C).

Col. I Col. II Col. III HRS. I-II HRS. III-IV TRB. I TRB. II TRB. III BAR. TUBAS TIMPANI PERC. I PERC. II PERC. III PERC. IV

128 MOLTO RALL. ADAGIO

130

GERONIMO'S SONG

[APACHE]

Allegro

FLUTE(S) $\text{G}^{\#} \text{C}$ mf

8 FL. TOM TOMS mf

16 FL. TOM TOMS BELL RATTLES B14 DRUM

22 f Both times mf 2nd time only mf

25 FL. TOM TOMS

30 f Play both times mf 2nd time only

Handwritten musical notation for the first system, featuring a drum staff and a melodic staff. The notation includes various rhythmic patterns and dynamic markings such as *f* (forte).

Handwritten musical notation for the second system, featuring a drum staff and a melodic staff. The notation includes various rhythmic patterns and dynamic markings such as *f* (forte). The system is divided into two measures, with a key signature change indicated by a double bar line and a new key signature.

© Copyright 1970

by

Don Verne Joseph